

RECORDS · TAPE · RETAILING · MARKETING · RADIO & TV · STUDIOS · PUBLISHING

# MUSIC WEEK

Europe's Leading Music Business Paper · A Morgan-Grampian Publication · 70p

## EMI's Manfred Mann television album

THE NEXT television-advertised album from EMI will be a Manfred Mann 20 Greats of the '60s package which includes seven tracks licensed from Phonogram.

Titled *Semi Detached Suburban* (EMTV 19), the album will be released on August 24 backed by a £30,000 marketing campaign, most of which will go on nationwide TV advertising.

Compiled by Tom McGuinness, bass player and guitarist with Mann in the '60s, tracks taken from the period 1964 to 1969, include 13 Top 10 hits including Doo Wah Diddy Diddy, 5-4-3-2-1, Pretty Flamingo, My Name Is Jack, Mighty Quinn and If You've Gotta Go. It is aimed at the 25 to 30-plus age group as well as younger fans of the new Earthband.

Brian Berg of EMI's commercial developments division has worked for a year in negotiations with Mann and Phonogram to put the album together and he says: "I believe this is one of our strongest potential hit albums. It will have wide appeal to anyone who was buying rock records in that era, and of course Earthband fans will want to hear the band's roots."

With a RRP of £5.29 (dealer price £3.45) the album will also be available at the same price in cassette and eight-track and dealers ordering in August will not be invoiced until September.

## CBS deposes EMI as top albums company

FOR THE first time since 1971, EMI has been knocked off the top of the leading companies albums league table in the Market Survey based on placings in the *Music Week* charts.

Figures for the quarter April to June 1979 show CBS as top albums company with a market share of 19.3 per cent, ahead of EMI with 18.3 per cent and WEA with 10.3 per cent.

Broken down into labels, CBS is top with 10 per cent, but significantly the fast-growing independent Chrysalis takes second position with 6.2 per cent ahead of Polydor in third place with 5.9 per cent.

In the singles league EMI takes back its leading position with 18.8 per cent with CBS second (18 per cent) and WEA slipping to third place (17.3), compared to the previous quarter's placings with WEA first, CBS second and EMI third.

Expressed as labels, CBS had 8.4 per cent of the singles market, Polydor 8.3 per cent and Atlantic 8.2.

In the music publishing section based on singles chart success, ATV Music take top honours for both individual and corporate leagues. In the singles performance survey Art Garfunkel was top male artist; Amii Stewart top female; M top group. Leo Sayer was top male albums artist, Kate Bush top female and Blondie top group.

The Market Survey is compiled by *Music Week* and the British Market Research Bureau and is published in full in page six.

## Imports; dealers face increased pressure

THE MANUFACTURERS' war against importers and dealers selling "unlawful" imported stock gained momentum last week.

Polydor issued High Court injunctions against Harlequin Records, Simons Records and Downtown, of Romford.

WEA, following Polydor and CBS, sent out a warning letter to dealers and importers. In the letter, director of operations Mike Hitches says: "We have been advised by our lawyers that the business of importing or selling without our permission foreign copies of our recordings is an infringement of our rights under the Copyright Act, 1956. The purpose of this letter is to alert you to risk involved in importing or dealing in such records. For this reason you should take care not to deal in any imported copy of any of our recordings which has come directly or indirectly from a place of manufacture outside the EEC and, in particular, from Portugal, Canada or the USA."

Hitches told *MW*, "This is not an idle threat. We shall definitely take legal action if we have to. We are really going to take a firm line."

Imports from Canada have severely hit WEA's catalogue sales of Fleetwood Mac and The Eagles. Hitches added that they would be

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## Police probe tapes

PROMPT ACTION by a Glasgow record dealer has resulted in more than 2000 cassettes being seized by the police. Three people have been helping the police with their enquiries and may be charged under the 1958 Performers Protection Act.

The tapes include Bob Dylan, Saturday Night Fever and ELO's *Out Of The Blue*.

Charlie Hayes who runs the Record Exchange in Glasgow's Jamaica Street, became suspicious when he was offered large quantities of the tapes and alerted the police.

CBS, EMI and Jet have all contacted Hayes to congratulate him on his prompt action and a BPI investigator has been to Glasgow to help the Serious Crimes Squad.

*MW* has a copy of the ELO *Out Of The Blue* cassette. The inlay card appears to have been photographed from the album sleeve. Nowhere on the cassette does it mention Jet Records or the country of manufacture. And a Jet spokesman said the sound quality suggested that it had been recorded directly from a record.

## Company execs to attend protest meet

SEVERAL RECORD company executives were attending this week's Dealers' Protest Meeting in London organised by the MTA's Gramophone Record Retailers' Committee.

Among those planning to be at the meeting were Pye's sales director Trevor Eyles, CBS sales director John Mair and RCA's sales manager John Howes, EMI was sending "observers", and Decca/Selecta and Phonogram said they would not be represented.

At present Polydor and WEA were undecided.

The meeting was discussing a variety of problems currently affecting dealers' trading conditions and MTA secretary Arthur Spencer-Bolland promised that the meeting would be advocating positive action on certain issues.

A full report of the meeting will appear in next week's *Music Week*.

## Returns poll

DEALERS ARE given their chance to make their feelings known on the thorny subject of five per cent returns this week in a poll organised by the MTA and published in *Music Week's* Retailing page (see page 12). *MW* retail readers — whether they are members of the MTA or not — are asked to indicate which of three returns alternatives they would prefer. Answers should be mailed to the MTA and the result will be published in a future issue of *Music Week*.

## BPI tapes victory

TAPE HARDWARE and blank cassette manufacturers who openly encourage in-home taping in their advertising and point-of-sale material were sharply criticised last week by John Deacon, Director General of the BPI.

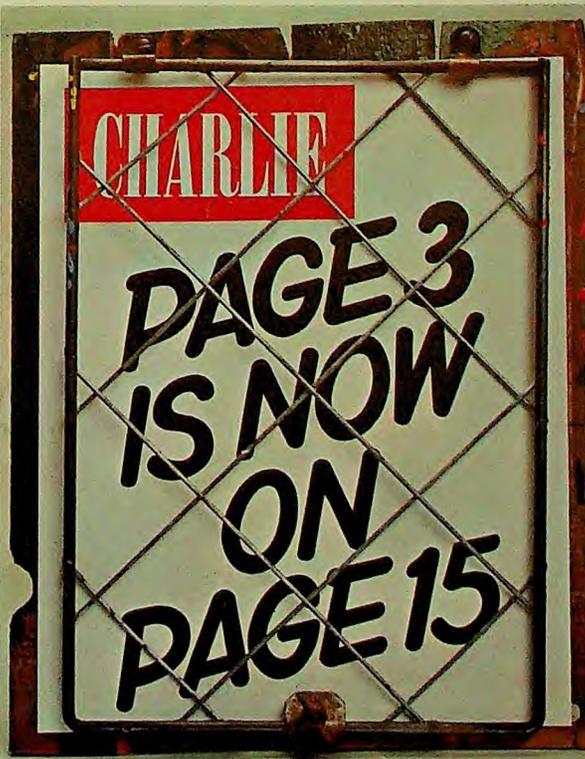
Deacon's comments followed a decision by blank cassette manufacturer TDM to immediately withdraw the controversial copyline in TDK's current advertising campaign — "For the price of a good double you could have 30 sensational singles." Following complaints from the BPI, the company agreed voluntarily to stop using the copyline.

Commented Deacon, "Naturally I welcome this move by TDK and have been extremely impressed by the way in which the company has responded to our requests. Unfortunately, however, the same cannot be said of many other companies."

"I would like to see a much more responsible attitude taken by some of the other companies when it comes to advertising and promoting their products. I strongly feel that these companies are under an obligation not to encourage the general public to break the law, which in-home taping does."

## Chart action

THE BOOMTOWN Rats rise 15 places to take over the No. 1 spot from Tubeway Army. ELO leap from 71 to 21. Also moving well: Knack (24 to 6), Donna Summer (22 to 14), Abba (23 to 12). The eleven new entries are headed by Showaddywaddy (50), Cars (51), Nazareth (54), Earth Wind & Fire (55).



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## LETTERS

# Is this the time to put an end to price-cutting?

I DON'T enjoy saying I told you so, but what is happening now in respect of trade discounts is exactly what I prophesied about three or four years ago.

Can anyone blame Polydor or EMI — or any of the manufacturers for that matter — for seizing a larger share of the cash available at a time when they are up against it (for whatever reason) when they have seen dealers giving away so much of their margin for so long.

Surely it is quite logical for them to assume that if dealers can do without 10 or 20 per cent of their gross, they may as well make a corresponding increase in their own gross. EMI has done it by simply increasing the RRP. Polydor has done it by charging them more and hoping that their RRP will be maintained by the dealers.

Those dealers who have managed to keep alive and kicking on radically reduced margins will comfort themselves knowing that it can be done. Assuming that the manufacturers have been truthful when insisting that extra discounts have not been given, some dealers have been able to maintain profits through vastly increased turnover at their cut-prices at the expense of extra staff and the associated problems of wages, holiday rotas, sickness, redundancy payments and large expensive premises in prime shopping sites.

I am very curious to know how their turnover figures will be maintained when they can no longer afford to knock off the odd £1 and 75p, for it does really look as though much of the cutting will have to stop. The

manufacturers will, of course, unjustifiably get the blame when the realistic margins which have been thrown away, instead of a percentage of the profits being used to make shops smarter, cleaner and tidier and generally more efficient.

This could be the beginning of the end of RRP because some of us are just not going to be able to manage on a margin of 30 per cent. It seems that the main stumbling block against the abandoning of RRP is that artists' royalties are based on the RRP of their discs (notwithstanding the fact that many of their records have never sold at the full RRP).

Perhaps if the pessimists are right and records do not sell as well at £5 and over, the artists will find their belts being tightened along with ours. Maybe the artists should be squeezed in any case, to help ensure a healthy manufacturing and distribution chain — without us they are well and truly up the proverbial creek.

I see some dealers are already congratulating those manufacturers who are examining the possibility of reducing the price of albums to between £3 and £4. How many times does it have to be emphasised that in 1979, with our increasing costs, we require more cash profit and not more work to earn what we earned in 1978?

Never mind, it may well work out in the end. Perhaps we shall see a self-imposed retail price maintenance if any more margins are reduced. It did use to be such a nice trade to be in! **Brian Whitehead, Central Records, St Annes On Sea.**

# High prices cause imports

SIX MONTHS ago in *Music Week* I wrote with reference to the possibilities of major influxes of imports into this country during the latter half of 1979 and said that many companies involved either in exporting or simply wholesaling in England might flip the coin and start importing at a considerable rate.

Actually I hate to be proved right in this case! But I am wondering whether any sales managers, managing directors or company chairmen took any notice either of my letter or of many subsequent letters on this particular subject. We have seen now over the last few weeks many examples of panic decision making by the majors all of which appear to be continuously aimed at sustaining a theoretical profit margin but allowing in practice for diminishing sales of finished product manufactured in this country.

There are at the moment to my knowledge about five companies or people who are involved in bulk importing from anywhere and everywhere — including EMI product from New Zealand! There have also been rumours of possible legal action which may be taken against companies or people involved in importing from outside the European Economic Community.

This is a complete farce, not because some of the majors may have been legally ill-advised, but rather that in this business not only do companies come and go at a considerable rate, but also there are many people involved on the fringe of the record business who are permanently willing to take a gamble at anything and therefore any decision to take legal action will probably be put into operation well after thousands of copies of the offending article have been already sold to the public. If you wander through any major shopping centre in this country you will find records in the browsers from as far away as Israel and Colombia.

The net result, therefore, at the

## LETTERS

*Music Week* welcomes letters on all subjects relating to the music industry. Write to: The Editor, *Music Week*, 40 Long Acre, London WC2

moment is quite simple. Importers are getting sharper and wiser by the day; the record companies are becoming increasingly frustrated and the public may be benefiting from cheaper records being made available to them or alternatively the retailers may at last be making a decent margin.

I do not claim to be a prophet, but I do think that the regulation price increases that have gone on in this country over the last three years have resulted in the exact situation many of us who work at street level have predicted for so long, and there is no way that the senior executives within this business can claim that the situation as it stands today is blameable on any outside factors other than their own total lack of understanding of the world market as it stands.

I certainly hope that it is not too late for everybody here, especially when you consider that, as the world record industry develops from year to year, there are an increasing number of sources for product which can be purchased cheaply and in most cases nowadays at a good enough quality for the average punter.

*Christopher Stylianou, Caroline Exports, Standard Road, London, NW10.*

## Don't call on me!

MAY I use your correspondence columns to request the management of both Polydor and EMI to stop sending their representatives to my shop? I must emphasise that this should not be seen as any criticism of the reps in question, however I do realise how imperative it must be for the companies to save money and this might help in some small way.

I have come to this decision reluctantly for the reps have kept me in regular personal touch with two companies which have provided my livelihood for some 20 years. Believe me, I was proud of the fact. Now I shudder when I read of EMI having to dispose of 50 per cent of its empire as a result of a temporary setback.

What a travesty when one considers the effort put in to the organisation by people such as Sir Joseph Lockwood and in particular Len Wood. As for Polydor, how can

management so completely misread the trade's attitude to their action?

Gentlemen, there were other alternatives open to you and no doubt these will be discussed at many levels. It's all very well for Tony Morris to say there is no going back. I really can't see Polydor as a result of its decision going forward.

Any executive can make a mistake — but the first class ones accept the fact and quickly put it right. *Fred Exon, Exon's Record and Tape Centre, Oxford Street, Weston-super-Mare, Avon.*

## EMI wrong

I'M AFRAID the EMI 50% sell-out looks to me yet another wrong decision in a series of wrong decisions which have damaged and crippled its music division.

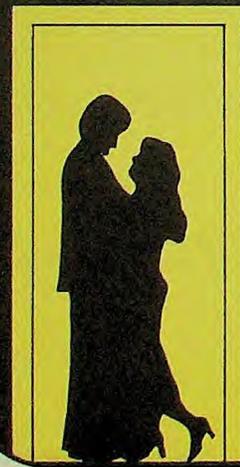
Artists should never have been allowed to control the executives, accountants and lawyers. Acquisitions should not have been made at a time when the international industry slump could be observed and anticipated. And now — when England is at last again a hotbed of new, young talent — any British based record company would be seriously ill advised to sell out at a time of potential growth.

*Jonathan King, UK Records, Grafton Way, London W1.*

# ANITA WARD

is going to 'Ring Your Bell' again with her new single

## "Make Believe Lovers"



It's the follow-up to her No. 1 single "Ring My Bell" from the album "Songs of Love" by Anita Ward. TKR 83371.

TKR 7755



# McFADDEN & WHITEHEAD

won't be stopped.

Their last single, "Ain't No Stoppin' Us Now" reached No. 5. And there ain't no stoppin'.

## "Do You Want To Dance"

their new single from the new album.



"Do You Want To Dance"  
PIR 7744  
From the album & cassette  
McFadden & Whitehead.  
PIR 83613.



Order from CBS Order Desk. Tel: 01-960 2155. CBS Distribution Centre, Barlby Road, London W10

# Captain Video expands in Europe

**PROMOTION COMPANY** Captain Video has signed two distribution deals which form part of the company's plan to break into the European market. Managing director Bruce Higham recently returned from Norway where he completed negotiations with Arne Bendikson in Oslo, one of the largest independent records labels there, which will result in Captain Video films being seen in 60 major stores.

Higham also finalised a deal with Irish Lydband A/S, a Danish company, which will see Captain Video films in stores in Finland, Sweden and Denmark. The films have already been seen in Scandinavian stores but from August a total of 120 Denmark outlets will be showing Captain Video films, 65 in Finland and 130 in Sweden.

Ian Collette has left Island Records where he was assistant sales manager to join Captain Video. His role will involve co-ordinating activities with the record companies. Also new to the company are May Bee and Clive Richardson who will both work on the production side. Richardson has been stage set designer for Yes for the last five years.

## Carpette baggers!

**BEGGARS BANQUET** has signed The Carpettes, a Newcastle group who have previously had two singles released on the Small Wonder label. They are currently recording their debut album for the label.

**RCA HAS** signed *Landscape*, the instrumental rock band, to a long-term worldwide contract. Their first album for the label is due in October, with a single to be released in September.

**RIALTO RECORDS**, currently enjoying chart success with the Korgis hit single, *If I Had You*, has signed a long-term deal with Moscow whose first release is *The Man From Uncle* on August 10. The band comprises David Ashmore, David Cole, Michael Cartland, Jan Kaliki and Trevor Valentine. The *Man From Uncle* was previously released as a single on the band's own independent Moscow label in November 1978 when it also attained a fair amount of success including Radio One airplay.



**GREENSLEEVES RECORDS**, the independent reggae label, has signed a national distribution deal with Spartan. The label's entire catalogue, previously distributed by EMI, will now be available through Spartan. First new release under the deal will be the single *UK Skanking/Run Run Run* by Capital Letters, released July 30.

**LATEST SIGNINGS** to *Ariola* are *Delegation* who release *Eau De Vie*, a Ken Gold-produced album in November, and girl-singer *April Love* who's debut single, *Switchboard (ARO 177)*, is released this month.

**LOGO RECORDS** has signed singer/instrumentalist Clive Culbertson to a recording deal. His first single, *Time To Kill/Busy Signal* will be available soon.



**TONY STRATTON-Smith** has signed singer *Lee Curtis* to his *Charisma* label in a worldwide deal. *Curtis* is also signed to *Derek Bowman* for management, and is his first signing since he became manager of *David Essex* 12 years ago. Pictured at the signing are (l to r): standing, *Derek Bowman*, *David Hitchcock* (*Charisma A and R*), *Tony Stratton-Smith*, *Tony Seddon* (lawyer). Seated, *Lee Curtis*, *Brian Gibbon* (*Charisma* managing director).

## News in brief...

**ROTAVATORS**, a Chatham-based new wave band, has signed a long-term recording and publishing deal with *Voyage International Records*. Their first single, *Meat (Sheep May Safely Braise)* is to be released soon.

**BEGGARS BANQUET** is making re-available all early *Tubeway Army* record which were previously deleted. The first album, known as the *Blue Album*, will be re-released on August 4, as will the singles *That's Too Bad* and *Combers*, twinned as a double pack and selling at £1.60.

A NEW free monthly music magazine, *The Gear Guide*, has been launched by *Chris Simmonds*, *Tom Stock* and *Howard Rosen*, all of whom used to work for *Beat Instrumental*. The editorial, comprising instrumental reviews on guitars, drums, amplifiers, effects, keyboards and PA is handling its own distribution to selected musical instrument dealers throughout the UK, all of whom are being supplied with free dispensers. The first issue is out this week.

TO COMPENSATE for the increased price (RRP now £5.49), future copies of the *ELO* album, *Discovery*, are to include a full colour poster.

**JEREMY THOMAS** has decided to peg the prices of *Electric* singles at under £1. To this effect, the new *John Williams* single, *Air On The G String* will carry a sticker on the sleeve saying "maximum retail price 99p". The single is the follow-up to *Cavatina* and is released on August 13, catalogue no. *Cube BUGA 83*.

**POLYDOR** is holding down the price of the new *Charlie* picture disc LP, *Fight Dirty (PPD 1)* to £4.99 until the end of August when the RRP reverts to £5.31. A picture disc single, with the same title (*POSPD 62*) has an RRP of £1.59.

## Hall joins MCA

**LAURIE HALL** has been appointed business affairs manager of *MCA International Records Operation* and *MCA International Distribution*. Hall takes up his new position at the beginning of September and his responsibilities will cover all aspects of the British and international operation. He joins *MCA* from *EMI* where he worked in the legal and publishing departments before a three-year period as business affairs manager.

## Munns move

**DAVID MUNNS**, general manager of *Capitol UK*, leaves at the end of this month to take up a senior appointment with *Capitol-EMI* in *Toronto, Canada*. He will be replaced in the UK by *Martyn Cox*, currently sales and special projects manager of *Capitol UK*.

## Mercury marketing

**PHONOGRAM** HAS combined its *Mercury* marketing department with the international division and *Gibson Kemp* who was formerly *Mercury* marketing manager, now



becomes general manager international.

Kemp will be responsible for the exploitation of the repertoire from *Phonogram Inc. (US)*, and to assess the potential of all group artists /product for the UK market. Working with Kemp will be A and R manager *John Holman* who takes on responsibility for international repertoire.

**SIMON HILLS**, who has previously worked on *Record Mirror* and *Popstar Weekly*, has joined the editorial staff of *Music Week*. . . **Stuart Lee**, producer of *Nicky Horne's* programmes on *Capital Radio*, is leaving to join *Capital Radio*, an unrelated company based in *Transkei, South Africa*, as deputy programme controller. *Capital's* head of music *Tim Blackmore* is now seeking an experienced music producer to replace *Lee*. A production assistant is also being sought. . . Former independent promotion man **Dave**

**King** has set up a comprehensive promotion company with partner **Dez Cleary**. Called *Korks Plugging Company* its 10-strong staff will aim to cover radio, TV, discos and retailers in *England, Scotland* and *Wales*. The company will operate from *59 Latchmere Road, Battersea, London SW11* (Tel: 01-228 7596). . . **Ray Still** to *Infinity Records* as *London* promotion manager with responsibility for national TV and radio as well as *London-based* local radio. Still was formerly promotion manager with *Anchor* and before that was with *Arista*. . . **Annie Benson** from *Arista's* dealer liaison department to press officer *Infinity Records*. . . Following the departure of **Phil Smith** to *Pye* as regional promotions co-ordinator, **Brian Martin** joins *Pinnacle* as promotions manager reporting to **Tony Berry**. Martin has previously worked for *Arista* and *Phonogram*. . . Also at *Pinnacle*, **Sherrill Metcalf** has joined as receptionist/secretary to **Tony Berry**. **Newton Wills** is staying with the company and will be involved with TV promotion, artists' liaison and some international co-ordination. . . **Alan Bellman** to marketing manager *Hurricane Records* from *Pickwick* where he was assistant to the general manager.



**Manfred Mann's Earth Band**  
Current Hit Single  
**DON'T KILL IT CAROL BRO 77.**  
ON BRONZE RECORDS, AVAILABLE FROM EMI

## MUSIC WEEK

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# NEWS

## Cheerful Dury

IAN DURY and the Blockheads release their follow-up to Hit Me With Your Rhythm Stick this week (July 27). Titled Reasons To Be Cheerful (Part Three), it is available in both 7" and 12" forms, both coming in picture sleeves.

Catalogue numbers are BUY 50 and 12 BUY 50. B-side is Common As Much. Neither track is on the recently released Do It Yourself LP. Marketing plans for the single include advertising in the consumer music papers, 5000 leaflets to dealers and posters.

## Bournemouth franchise

AFTER INTERVIEWING the five groups who applied to provide an Independent Local Radio service for the Bournemouth area, the Independent Broadcasting Authority has offered the contract to Bournemouth Independent Radio Limited, chaired by Lord Stokes.

Lord Stokes — a former head of British Leyland — remains a consultant to Leyland Vehicles, is chairman and director of the British Arabian Advisory Company and a director of National Westminster Bank. Deputy chairman is Gordon Stevenson, managing director of a local finance house, while the franchise group also includes Max Bygraves — a Bournemouth resident — and Penny Seeger, assistant communications officer for Barclays International but formerly a broadcaster with British Forces Broadcasting Service in Singapore and the BBC World Service and also a founder member of the local Hospital Broadcasting Association.

The station should be on the air by the autumn of 1980. Bournemouth is the eighth of the nine proposed locations in which the radio company has been decided. The IBA is expected to appoint the successful franchise applicant for the remaining area — Chelmsford/Southend — at the end of August.

# Free TV plugs for EMI's Learning Tree

EMI WILL be getting "free" TV advertising for its album based on the Granada Television children's series, Learning Tree. The LP, also available on cassette, features 12 songs from the series which starts a new run from August 17, and Ian Page, who has written, arranged and produced the music, will be undertaking personal promotion for the record.

The new Learning Tree TV series is being repeated for the third time, and after each programme there will be a reference to the album's availability, and future reprints of the book of the same name — which has sold more than a quarter of a million to date — will also mention the album. In addition dealers are being supplied with browser cards.

Central character of the TV series, book and record is a "wise old tree" who talks and sings to two children about their environment and the conservation of it. Brian Berg of EMI's commercial development division commented: "There will be other Learning Tree releases if this one is successful — and we are sure that it will be. Apart from being good entertainment, the LP is also very important because it teaches children about ecology and the importance of it."

Catalogue numbers are: album, EMI 6506; cassette, TCEME 6506. Retailing prices, £3.45 and £3.65 respectively.

## Midem plans for 6000 delegates

SEVEN MONTHS before the opening of Midem '80 in Cannes, the organisers are having difficulty finding more space to accommodate the growing number of exhibitors. This is despite the creation of 324 square metres of stand space between the Palais des Festivals and the neighbouring Malmoulin.

Already over 100 companies have booked their stands and the Midem office reports that most companies want to increase their stand space and more than half the available space is now allocated.

"Judging by the number of reservations coming in every day we have every reason to believe that more than 6,000 delegates will participate in next year's event," said a Midem spokesman.

Nearly 30 British record and music publishing companies have so far made their reservations for 1980.

## DATES FOR YOUR DIARY:

September 24 to October 18  
The Music Week Dealer Tour '79

## Decca re-releases Valens

DECCA HAS re-released the original version of La Bamba by Ritchie Valens, a big hit both sides of the Atlantic in the late Fifties. The single has been issued with its original Black and gold London label design and features two tracks on the B-side, Come On Let's Go and That's My Little Suzie. Catalogue number: HLR 10571.

## News in brief...

THE ROGER Whittaker LP, 20 All Time Greats (POL TV8) now in the third week of a three-week Granada TV campaign, has gone silver and is the Radio 2 album of this week.

IN AN attempt to make closer contact with dealers, Stiff's Dave Whitehead and Phillipa Thomas will be embarking on a mini dealer tour over the next ten days. Visiting shops through London, the Home Counties and as far north as Birmingham, they will be putting special emphasis on the current singles by Wreckless Eric and Kirsty McColl.

CITY BOY have a new concept album released on August 10 called The Day The Earth Caught Fire (Vertigo 9102 036 LP, 7231 024 cassette). The release is backed by full press advertising with teaser adverts in the music press. Dealer and point of sale material will include a tee-shirt, posters, logos and a special prop to accompany the album's theme. The LP features new material written by the band and was produced at Compas Point in the Bahamas by Robert John Lange. A single is also scheduled for release in August.

RCA NEXT month launches a special series of 12" EP's, containing four tracks each and packed in full colour sleeves. RRP will be £1.65 each. Included in the first series of releases are Bonnie Tyler, Dolly Parton and The Scorpions.

THE FIRST 15,000 copies of Thern Warfare, second single to be taken from the GTO album Hot Property, will be available as a 12-inch disco version (GT12 253 and GT 253). Also available in the same format is the new Billy Ocean single, American Hearts (GTO GT 244), which has been written by Buggatti and Musker.

RCA HAS flipped the new single by songwriter-guitarist Paul Brett. A-side was originally Brett's own composition, 1999, a disco-styled track, but after radio stations started playing the B-side, a version of the Dave Brubeck song, Take Five, RCA decided to switch promotion. The single is available in both seven and 12-inch formats.

THE LATEST release from Mighty Diamond on Virgin's Front Line label is set at a two-albums-for-the-price-of-one RRP of £4.99. Released on July 27 the single album — Deeper Roots (Back To The Channel) (FLD 6001) — will include a free dub album of the vocal tracks. Advertising back-up takes in Black Echoes, Sounds, NME and Melody Maker.

CASABLANCA RECORDS now has the rights to two early Donna Summer albums, previously available on GTO. Love To Love You Baby and A Love Trilogy will be rush-released in August at full-price after a sell-off period by GTO. Catalogue numbers: Casablanca CAL 2054/5.

## Tricia Barry dies

TRICIA BARRY, personnel manager of CBS' UK office for the last 12 months, died suddenly last Tuesday (17). She had been with the company since January 1976.

Ms Barry joined CBS as personnel officer, responsible for the recruitment up to middle management for the Soho Square departments, the studio and the sales force. She later became senior personnel officer and contributed to the development of job evaluation, salary administration and staff training.

## Import war . . . . . from page one

particularly watchful with the upcoming release of the long-awaited new Led Zeppelin album.

Meanwhile, a copyright infringement action brought by Polydor against Harlequin Record Shops and Simons Records will be used to test the legal status of records and tapes made under licence in Portugal and imported into this country.

Counsel for Harlequin and Simons (who claim to be the sole importer of the albums) told the Judge: "We are not dealing with pirate recordings. We are dealing with a large number of records — honest records — which are being imported from Portugal in the belief that they can be imported lawfully, despite the fact that Portugal is not a member of the EEC."

Counsel added that they would be relying on the provisions of a trade treaty signed between Portugal and the EEC aimed at setting up a free

trade area between Portugal and member states.

In the action, Polydor and RSO Records Inc are seeking to restrain alleged infringement of their copyright in the Bee Gees album, Spirits Having Flown. Counsel said that they were concerned about recent Portuguese imports sold at lower prices than records made in the UK. It was Polydor's case that their sales were now suffering seriously and that the sales of the imports might affect chart placings, causing further harm. He asked the judge to make a temporary order banning Harlequin and Simons from importing, selling or distributing their records until a further hearing this coming Friday.

Mr Justice Walton refused to grant the injunction, saying they had left their application "far too late". But he agreed to adjourn the application for a week.

Earlier, in a similar action by Polydor involving the same Bee Gees album, Downtown Records

(Romford), another customer of Simons, gave an undertaking not to import, sell or distribute the record. The undertaking is effective until a further hearing on Friday.

A Polydor spokesman told MW: "We are taking the position that parallel imports, which are not authorised by us from Portugal are illegal and we will take the appropriate measures against such offenders to prevent such imports."

SIMONS RECORDS gave a permanent undertaking in the High Court on Friday not to sell copies of Jean Michel Jarre's Oxygene LP without the licence of Black Neon Ltd.

They also gave a further permanent undertaking not to sell records not made in the UK and containing works whose copyright is owned by or licensed to individuals or companies, for whom the MCPS acts as agents, without affixing the appropriate royalty stamp. They also agreed to pay £655 towards Black Neon and the Society's costs.

## STIFF RECORDS . . . . WE DELIVER



WRECKLESS ERIC  
HIT AND MISS JUDY  
SINGLE BUY 49 96P  
12" SINGLE S12BUY 49 96P  
(DAYGLO VINYL 6" PICTURE LABEL)



KIRSTY MACCOLL  
THEY DON'T KNOW  
SINGLE BUY 47 96P  
FULL COLOUR PICTURE DISC PBUY47 £1.49

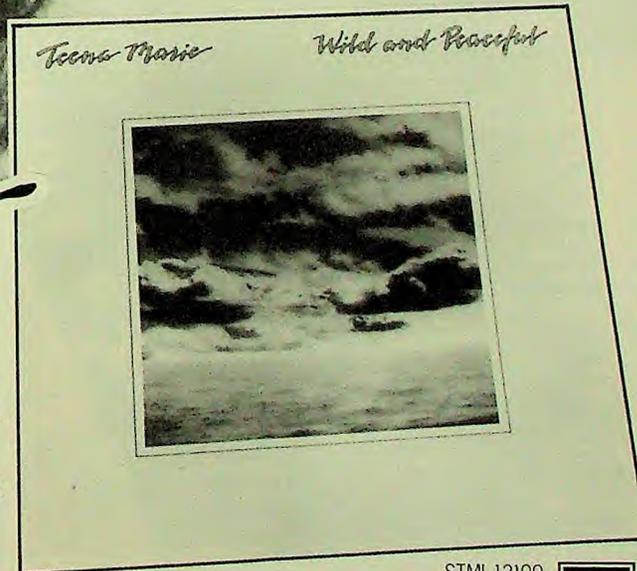
ORDER THRU EMI LTD ON THE FOLLOWING NUMBERS—  
SCOTLAND & N. EAST—01 561 4646/WALES—01 248 9811/EAST—01 573 1891  
SOUTH—01 561 4222/LONDON—01 561 2888/SPECIAL ORDERS—01 561 2800

# Wild and Peaceful



## Teena Marie

"Wild And Peaceful," a new album from a new artist. Featuring the highly acclaimed disco hit "I'm A Sucker For Your Love" TMG 1146 (also available as a 12" limited edition 12 TMG 1146). Produced by Rick James and Art Stewart. Backed by an extensive national commercial Radio and specialist music press campaign.



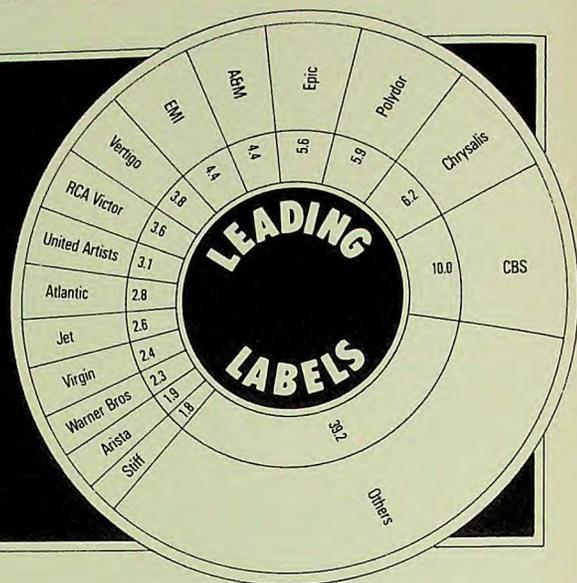
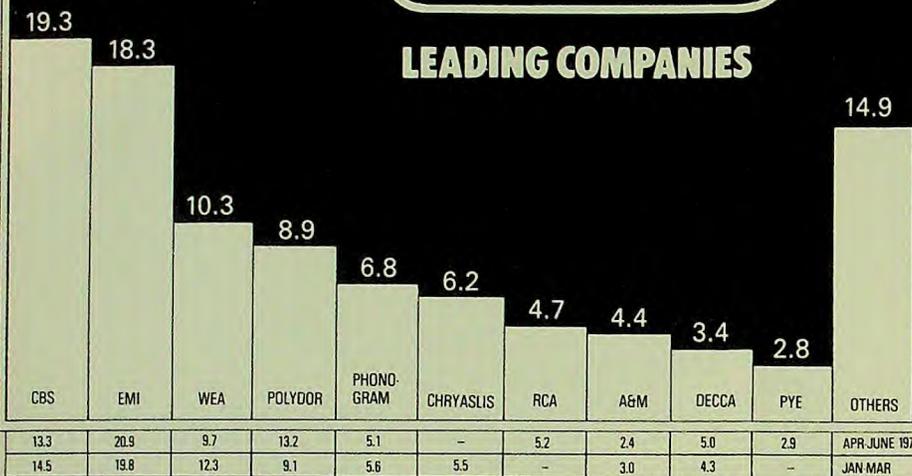
# MUSIC WEEK MARKET SURVEY

## PERFORMANCE RATINGS FOR APR-JUNE 1979

THE GRAPHS on this page were prepared from statistics supplied by British Market Research Bureau and based on a weekly sample of sales through 450 record shops in the UK. Albums are those selling at £2.25 or more.

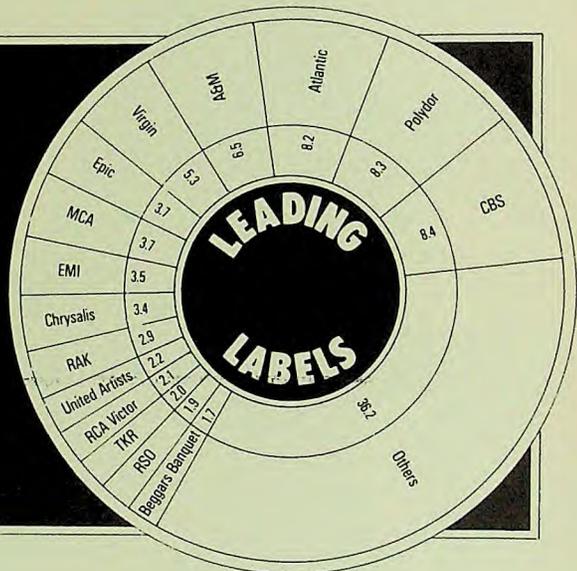
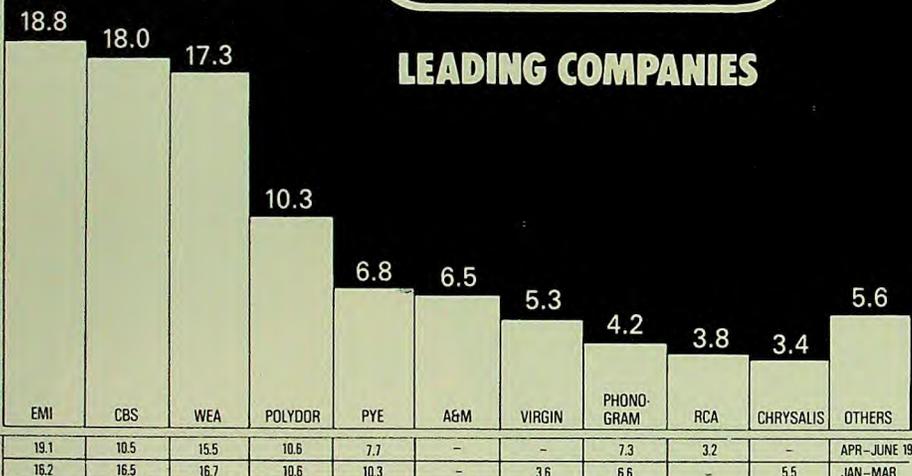
### ALBUMS

#### LEADING COMPANIES



### SINGLES

#### LEADING COMPANIES



## Chart Performance Survey

### SINGLES

#### TOP MALE ARTISTS

1. ART GARFUNKEL
2. GARY MOORE
3. DAVID BOWIE
4. EDWIN STARR
5. MIKE OLDFIELD
6. NEIL DIAMOND
7. JOHN WILLIAMS
8. GEORGE BENSON
9. THOM PACE
10. EDDY GRANT

#### TOP FEMALE ARTISTS

1. AMII STEWART
2. LENE LOVICH
3. DONNA SUMMER
4. ANITA WARD
5. KATE BUSH
6. GLORIA GAYNOR
7. LINDA CLIFFORD
8. JANET KAY
9. LINDA LEWIS

#### TOP GROUPS

1. M
2. SQUEEZE
3. SEX PISTOLS
4. SISTER SLEDGE
5. ROXY MUSIC
6. PEACHES & HERB

#### TOP PRODUCERS

1. G. MORODER
2. N. RODGERS/B. EDWARDS
3. MIKE BATT
4. FREDDIE PERREN
5. MIDASCAR
6. SQUEEZE/JOHN WOOD
7. COOK/JONES
8. BARRY LENG
9. MICKIE MOST
10. TODD RUNDGREN

#### TOP WRITERS

1. B. EDWARDS/N. RODGERS
2. MIKE BATT
3. S. MYERS
4. BRYAN FERRY
5. D. FEKARIS/F. PERREN
6. STEVE CROPPER
7. PAUL McCARTNEY
8. MIKE CHAPMAN/NICKY CHINN
9. R. DAVIES/R. HODGSON
10. P. LYNOTT/G. MOORE

#### TOP PUBLISHERS

1. ATV
2. WARNER BROTHERS
3. CARLIN

4. VIRGIN
5. RONDOR
6. EMI
7. APRIL/WATERSHIP
8. ROBBINS
9. HEATH LEVY
10. RONDOR/DEPTFORD SONGS

#### Corporate

1. ATV
2. RONDOR
3. EMI
4. CHAPPELLS
5. HEATH LEVY
6. WARNER BROTHERS
7. CARLIN
8. VIRGIN
9. APRIL
10. RAK

#### TOP SINGLES

1. BRIGHT EYES, Art Garfunkel, CBS
2. DANCE AWAY, Roxy Music, Polydor
3. SUNDAY GIRL, Blondie, Chrysalis
4. POP MUZIK, M, MCA
5. REUNITED, Peaches & Herb, Polydor
6. BOOGIE WONDERLAND, Earth Wind & Fire/Emotions, CBS
7. SOME GIRLS, Racey, RAK
8. RING MY BELL, Anita Ward, TK
9. ARE FRIENDS ELECTRIC, Tubeway Army, Beggars Banquet
10. DOES YOUR MOTHER KNOW, Abba, Epic

### ALBUMS

- #### TOP MALE ARTISTS
1. LEO SAYER

2. BARRY MANILOW
3. JAMES LAST
4. ART GARFUNKEL
5. NEIL DIAMOND
6. GEORGE BENSON
7. BILLY JOEL
8. BOB DYLAN
9. DAVID ESSEX
10. ROD STEWART

#### TOP FEMALE ARTISTS

1. KATE BUSH
2. BARBRA STREISAND
3. BILLIE JO SPEARS
4. LENE LOVICH
5. DONNA SUMMER
6. GLORIA GAYNOR
7. SHIRLEY BASSEY
8. RICKIE LEE JONES

- #### TOP SOUNDTRACKS/Misc.
1. COUNTRY LIFE
  2. WAR OF THE WORLDS
  3. COUNTRY PORTRAITS

4. DISCO INFERNO
  5. THIS IS IT
  6. A MONUMENT TO BRITISH ROCK
  7. HI ENERGY
  8. KNUCKLE SANDWICH
  9. BOOGIE BUS
- #### TOP PRODUCERS
1. N. RODGERS/B. EDWARDS
  2. ANDREW POWELL
  3. TODD RUNDGREN
  4. SUPERTRAMP
  5. JEFF LYNNE
  6. MUFF WINWOOD
  7. BEE GEES
  8. ROXY MUSIC
  9. RON DANTE/BARRY MANILOW
  10. JAMES LAST

#### TOP ALBUMS

1. THE VERY BEST OF, Leo Sayer, Chrysalis
2. VOULEZ VOUS, Abba, Epic
3. PARALLEL LINES, Blondie, Chrysalis
4. LAST THE WHOLE NIGHT LONG, James Last, Polydor
5. BARBRA STREISAND'S GREATEST HITS VOL. 2, Barbra Streisand, CBS
6. DISCOVERY, Electric Light Orchestra, Jet
7. BREAKFAST IN AMERICA, Supertramp, A&M
8. FATE FOR BREAKFAST, Art Garfunkel, CBS
9. DIRE STRAITS, Dire Straits, Vertigo
10. DO IT YOURSELF, Ian Dury, Stiff
11. SPIRITS HAVING FLOWN, Bee Gees, RSO
12. BLACK ROSE - A ROCK LEGEND, Thin Lizzy, Vertigo
13. COUNTRY LIFE, Various, EMI

# Mike Oldfield. Exposed.

**Two live albums  
for the price of one.  
Only £4.99 out now, in a  
limited edition of 100,000 copies.**

"If genius is pain, then Oldfield's a masochist."  
**New Musical Express**

"Mike Oldfield does not rest on his laurels.  
They rest on him, triumphantly."  
**Evening News**

"... a hard act to follow, but then his biggest problem always  
was having to compete with his own past achievements."  
**Melody Maker**

"Carefully prepared though the concert obviously was, it turned out to be  
an unaffectedly joyful, even zany, evening."  
**The Observer**

"'Tubular Bells' has been dramatically revised... hearing an  
unprecedentedly fine balance between orchestra and rock musicians, and  
seeing the exuberance of the participants, was refreshing enough..."  
**Daily Telegraph**

"Taken as grand-slam rock-classical fusion extravaganza or an exercise in  
achieving a perfect sound balance from a difficult combination of  
instruments, this was a remarkable achievement... the climax was stirring  
and exciting, and as impressive a blend of rock and classical instruments  
as one could hope to hear."  
**The Guardian**

*Virgin*

# TIP SHEET

## Sternberg—from Akron to eternity

AMERICAN PRODUCER Liam Sternberg believes he has sussed out the sounds on both sides of the Atlantic and so can be of particular value here in the UK.

As a staff producer at Stiff Records and a freelancer, Liam met Stiff through Devo who recommended him as someone who knew what was happening in Akron, Ohio! At the time, Stiff was thinking of a compilation of Akron artists. The album, *The Akron Compilation*, came out last summer to critical acclaim but not huge sales. Sternberg wrote four tracks for artists Rachel Sweet and for Jane Aire & The Belvederes as well as playing numerous instruments on those tracks. He also produced the tracks and co-ordinated the album. Liam continued to produce and write for both these artists.

His 1979 productions include *They Don't Know/Turn My Motor On* by Kirsty MacColl (Stiff); *Call Me Every Night*, by Jane Aire (now signed to Virgin), *The Pack*, for the SS label and *The Inmates* (Radar).

"I like to produce young acts with



KIRSTY MACCOLL

new music," Sternberg explains "to help them break into the market. I also arrange strings and brass and write, so any kind of music is OK, even MOR. Also I would always plug the Stiff mobile. It is a cheap way to knock out a great record." Contact Liam Sternberg through Ann Pitts at Stiff Records, 28 Alexander Street, London W2. (01) 727 9202.

### Step into a star's shoes

D. I. MUSIC's Irving Wilson has returned this week from Madrid with, as he tells it, an unexpected opportunity for a British artist to record.

Edited by  
SUE FRANCIS  
Tel: 439 9756

"Plans which started at Midem 1978 to record the Spanish superstar Miguel Riera singing his own songs in English for launching on the British and American market had to be postponed last week. The singer returned to Madrid exhausted from a highly successful six week South American tour. To my surprise and that of Riera's manager, Paula Veldhuyzen, Riera generously suggested that a new British singer could have the opportunity of recording his songs in English with the support of the \$50,000 worth of orchestral backings that had been prepared for him."

New arrangements will be made for the launch of Miguel Riera in English speaking countries, but meanwhile Irving Wilson will be looking for a suitable British artist, either established or a newcomer, to record the English lyrics of Miguel's songs with the considerable orchestral backing that had been arranged for this star. There is also an opportunity for writers to produce additional English lyrics here. Contact Irving Wilson at D. I. Music, 36 John Dalton Street, Manchester M2 6LE. (061) 834 7292.

## Welcome back to Vaudeville

AMERICAN JOHN Jones, a songwriter, who has also enjoyed television success as writer/producer/director of a recent special, *The History of Women in Sports*, on the US network, ABC, is in London for a few weeks to play his tapes to record and publishing companies.

"Being a media person I want to be involved in all aspects," says John. "Vaudeville and rock and roll is really where I am musically. I have been writing songs for several years now. I have a ballad voice and I write ballads but am also into heavy rock. With the video recorder breaking into all markets now, I believe that people who spend as much money as they do to attend a concert, will really have to get something special. Just performing one's album will not be enough as that will be available on tape. A total production stage act is what the kids deserve. The age of vaudeville is back and that is a great thing!"

One major record company has already expressed much interest and several publishing companies. On his last visit to London, John tied up



JOHN JONES

with Polydor's new group, Protex, and he will be producing them in the near future. He's managed by Michael Vaughan. Contact John Jones at (01) 402 9638 before he leaves or at P.O. Box 68, Goleta 93017, California. (805) 963 3004.

### New place for Palmer

PR MAN and journalist, Phillip Palmer, is looking to place himself in a company, preferably dealing with the publishing side of the music business.

Phillip spent five years with EMI Music as publicity manager and prior to that, was *Music Week* news editor. Until recently he ran the UK operation for the American trade mag *Record World*. "Obviously I can bring my journalistic background to any company I join and indeed, I would very much enjoy working again in a large company," says Phillip. Contact him on 01-437 8937.

### Showing off Tan

WHITE DOVE Records, a new record company distributed through Spartan Records, is looking for melodic songs for their group Tan.

Bill Gilson at White Dove says: "Tan has a new single to be released in August, *There's a Fire Inside*. This will be their third release and we will be following it with an album at the end of the year. Most recent addition to Tan is Rodger Rettig, one of Britain's foremost pedal steel players.

"Being a small independent label, we must insist that most of the songs we release are free from contract and available to be assigned to White Dove Music. What we are looking for is good songs in the MOR bracket for Tan's album." Contact Bill Gilson, White Dove Music, 20-24 Beaumont Road, London W4. (01) 994 2015.

MUSIC WEEK  
RECORD DEALER  
TOUR



Dear Mr. Record Dealer,

You are invited to attend the Music Week Record Dealer Tour in your area. Music Week's second national exhibition tour will be calling in on you on the following days.

- Monday 24 September BRISTOL Holiday Inn
- Wednesday 26 September BRIGHTON Metropole Conference Centre
- Wednesday 3 October NEWCASTLE Centre Hotel
- Thursday 4 October GLASGOW Albany Hotel
- Monday 8 October LEEDS Queens Hotel
- Wednesday 10 October MANCHESTER The Forum
- Thursday 11 October LIVERPOOL Adelphi Hotel
- Monday 15 October BIRMINGHAM Albany Hotel
- Wed/Thurs 17/18 October LONDON Kensington Town Hall

To make sure of your personal invitation for you, your guest and your staff, fill out the coupon now and mail to:  
Avril Barrow, Promotion Manager, Music Week, 40 Long Acre, London, W.C.2.

Name \_\_\_\_\_

Address \_\_\_\_\_

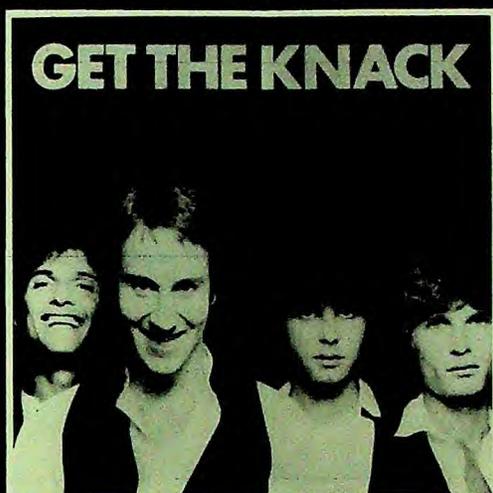
Please state venue you will attend \_\_\_\_\_

I will require \_\_\_\_\_ of invitations.

# 'My Sharona' is just a one-off hit.

One-off a really hot album

## GET THE KNACK



# You're gonna need it!

Massive single and album airplay.  
National window campaign.  
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# SINGING THE SON OF A SONG

...VENUE CONCERT A TRIUMPH  
REWARDED WITH STANDING

THIS IS A VITAL, IMPRESSIVE  
OUTSTANDING

... "The often-staid Venue audience loved every minute of it, and Kenny was rewarded with a standing ovation."...

... "Gerard Kenny kept largely under wraps until now, made his first UK concert appearance and there can be no doubts that his performance was a triumph."...

... "The release of his debut album, *Made It Thru The Rain*, plus this stunning live performance can only mean that the name Gerard Kenny will soon be known to a vast public."...

Chris White: Music Week.



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SON OF A SONG AND DANCE MAN  
LIMITED EDITION IN PICTURE BAG  
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**RCA**

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# PRAISES OF THE AND DANCE MAN

...GERARD KENNY...

OVATION... CHRIS WHITE: MUSIC WEEK

ALBUM BY AN  
CRAFTSMAN.

RAY COLEMAN, EDITOR IN CHIEF, MELODY MAKER

*Gerard  
Kenny*



*Made it Thru the Rain*

"... Thus it was in 1978 with 'New York, New York,' a cleverly-constructed lyric inspired by his being accosted by a prostitute (containing the brilliant line 'New York, New York, so good they named it twice'). And 'D-D-D-Dancing' together with the outstanding 'Son of A Song And Dance Man' demonstrates Kenny's ability to write haunting melodies wedded to sharply evocative lyrics with an unusual vocabulary. The New York anthem which hogged the radio last year is augmented here with a neat follow-through called 'Pavement Princess,' complete with simulated come-on lines from a prostitute, 'living on borrowed love'."

"This is a vital, impressive album by an outstanding craftsman, . . . and all who enjoy songs with edge, observation and occasional tongue-in-cheek virility will herald Gerard Kenny as a welcome success to the ranks of genuine pop stars. He's going to be around."

Ray Coleman  
Melody Maker.

THE ALBUM  
MADE IT THRU' THE RAIN  
PL 25218  
Cass. PK 25218

*The Press*     *The Press*  
**NEW YORK, NEW YORK, ALL THE SCANDAL AND THE VICE**

*I Love it*  
*Gerard Kenny*

# RETAILING

## SHOP TALK

SKYLAB CAME down the same day that I read about the EMI music deal. Variety, as they say, is the spice of Life. I am assured that Paramount will not require all labels to be re-named, re-coded and re-priced; though, bearing in mind the famous mountain peak trade mark of the Paramount Corporation, EMI reps may be expected to clamber up Everest — or, at least, Ben Nevis — with their arms full of samples, to prove their fitness for the task!

Some bright spark on the radio assured me that the clever scientists in the US had tried to slow down Skylab but succeeded only in speeding it up. However, added the commentator, they hope to get it right next time. He should be in record retailing with optimism like that.

Considering all the merchandising that has gone on, from Skylab Repellent to old tin hats, I am surprised that we didn't get in on the act, and launched a double-play disco piece which, with an appropriate group playing as loud as they can, would guarantee that the hearer could not be aware of any explosions, celestial thuds, or rapid descent of space stations nearby.

I HAVE been asking comrades in the trade if the VAT increase made all that difference. They say no, insofar as it didn't stop people from not buying. But everyone expects the autumn to see business pick up again, with the usual pre-Christmas rush. After all, if you can't find petrol, you've got to spend your money on something. That something will, more than likely, be something to cheer up the family. With all the repeats on television, LPs and tapes seem an obvious choice. Maybe we should use the selling points that records still haven't gone up as fast as petrol prices — and you don't have to look

MUSIC WEEK's retail correspondent DAVID LAZELL takes his usual sideways look at the record industry.

## At home with your hi-fi

Edited by TERRI ANDERSON

that hard for a record store open for business.

The record manufacturers ought to take some advertising space in the motoring magazines: "Have a happy weekend at home ..... With a New LP. Keep your precious petrol in your tank, and use the hi fi for a change." Maybe we could even arrange special discounts for motorists who can prove that they have given up weekend petrol hunts for the more serene pleasures of Dire Straits, Darius and Tubular Bells.

Most record dealers know a lot about motoring, mainly through blokes rushing up to the counter and eagerly asking, "How long am I allowed to park outside your shop without getting a ticket? I've got to

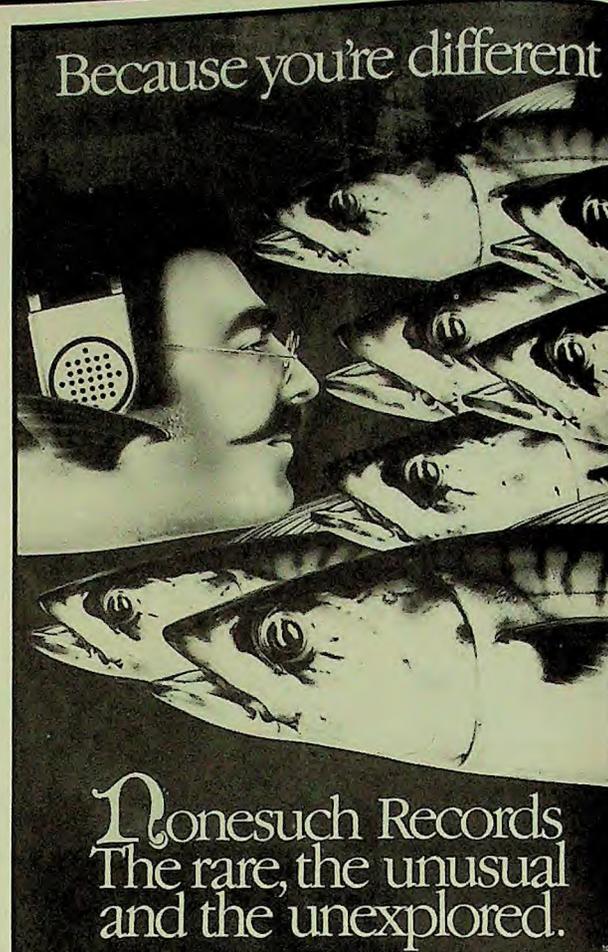
get a haircut." If business doesn't pick up, we might handle a little barbering on the side ourselves, those listening booths coming in useful for shaving parlours. "Would you like it cut like this, sir?" the dealer asks holding up the record sleeve showing the picture of Telly Savalas.

"Don't mind the hair-style," retorts the customer. "But can't stand the record."

A PUBLIC library in the next county has started a new scheme — lending out pop singles at 5p a week per record (the pilot scheme is operating at Derbyshire County Council's library in Bolsover, and has aroused considerable adverse comment from the record retail trade when it was announced).

This could be the breakthrough we have been waiting for. Get enough kids involved in that, and the national expenditure on singles could equal the National Debt. The way business is, it may be the National Debt.

Only one drawback: I have just about phased out those young customers who buy the record or LP, and then ask "Can I bring it back if I don't like it?" It used to come quite frequently once, and now that LPs have so often crossed the five quid barrier, I have an awful fear the question may return. The best thing to say, in such situations, is: "Young sir, assume that you don't like it already. Then, when you get it home, if you only like it a little bit, it will be a nice surprise." It always baffles them. Only one or two have ever come back and said that they did not like the record at all, not one little bit. I then advise, "Keep playing it. If you hate it so much now, your attitude can only get better." It's one heck of a way to talk about Mahler, or whoever it was.



ONE OF the poster designs for WEA's current Nonesuch product promotion; it lives up to the label's "rare and unusual" self description. These are available to dealers stocking Nonesuch product under the latest ordering scheme.

## Holographic horrors

ADVANCE WARNING to UK dealers, who have been known to mutter that they wish records could go back to being plain black efforts which sell on the strength of the music thereon — the first holographic records have been produced in America, and they make no pretence at being about the music at all.

Laserdisc Records, a part of the Lasergram Co of Burbank, California, has completed a test run of 200 singles and the same number of albums which have a holographic image pressed into the vinyl.

The company makes no pious statements about the visual gimmick being a way to bring good music to the attention of the public. Reports of this latest vinyl happening state "the one-sided single is untitled and is being used to promote the effect as opposed to the music" which was apparently composed and recorded

almost an afterthought by a group of studio musicians.

So all those UK record buyers who have been causing sensitive dealers to wince when they make it clear that they are only buying that 12-inch, coloured or picture disc to hang on the wall and not to play may in the near future have a product aimed directly at their decorative hobby. It could make the hobby a little more expensive, however, since the holographic effect can only really be appreciated if the records are given their own properly adjusted lighting.

## BOOK REVIEW

### Genesis — the book

SUPER GROUPS like Genesis, Yes and Emerson Lake and Palmer have always lent themselves to much extra marketing material. Because of the aura that's built up around them there seems endless scope for badges, T-shirts posters and so on.

But with Yes came a selling point almost as big as the group themselves — artist Roger Dean. His posters were everywhere, along with cards and a book of his works.

And now Genesis artist Kim Poor is trying the same thing, producing her interpretations of the band's lyrics, "demonstrating a unique insight into the interrelation of art, poetry and music," or a few illustrations of some words written by a successful group to you or me!

She does have a lot of style — the ghostly faces with hazy non-descript eyes hold a certain mystique and some of her swirling etchings capture a movement and desolation — look out for Dusk for the latter and More Fool Me for the former.

And there's a magnificent interpretation of In The Cage with a beautiful face looking down at the opaque faces of couples in a confusion of land and sea — but the arm that stretches out from the face's gown is a skeleton!

Now, it will no doubt hold a lot of appeal for the aspiring intellectual from just outside London, but it isn't high culture, nor is it strong enough to draw a mass readership. Mike Dean has, SH

GENESIS LYRICS' ILLUSTRATED BY KIM POOR PUBLISHED BY SIDGWICK AND JACKSON RETAIL PRICE £8.95 (hard back) £5.50 (paperback).

# DEALER POLL

THE FIVE per cent returns system, adopted or re-adopted by the majority of manufacturers in recent years, has been one of the most hotly argued topics at regional GRRC meetings for many months.

Earlier this year East Midlands dealers formally called upon the GRRC and the MTA to conduct a survey of dealer opinion on whether the trade in general wanted five per cent returns (and the correspondingly lower discount), whether they want them abolished, or whether they want the chance of a choice between the two.

Manufacturers questioned on the matter at meetings have been firm in saying that they would not offer dealers such a choice — trading terms for all dealers must, they say, be the same.

In an effort to resolve this contentious subject once and for all, the Music Trades Association has devised a questionnaire to assess dealers' reaction to three alternative methods of receiving returns facility and/or discount.

And the MTA is utilising *Music Week's* editorial columns to reach the widest possible number of dealers throughout the country. Dealers are invited to complete the coupon below and mail it to the MTA. Full results will be published in a future issue of *Music Week*.

I BELIEVE ALL RECORD COMPANIES SHOULD OFFER A 5% RETURN FACILITY ONLY.	
I BELIEVE ALL RECORD COMPANIES SHOULD OFFER A DISCOUNT AND DISCONTINUE THE 5% RETURN FACILITY.	
I BELIEVE RETAILERS SHOULD BE ABLE TO CHOOSE BETWEEN 5% RETURNS OR DISCOUNT, COMMITTING THEIR COMPANIES TO ONE OR THE OTHER SYSTEM FOR A MINIMUM PERIOD OF ONE YEAR.	

Dealers: please indicate which of the three alternatives you would prefer by placing an 'x' in the appropriate box. Return this form to: The MTA, 5 Denmark Street, London WC2.

# B.B. KING

**TAKE IT HOME**



**B.B.KING**  
THE NEW ALBUM  
**'TAKE IT HOME'**  
MCF 3010

Including the new single  
**'Better Not Look Down'**  
MCA 515

As featured at last weeks  
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# PUBLISHING

## How to Handle a new business

ONE LADY anxious to dispel the notion that music publishing companies associated with artist management enterprises are only interested and active in publishing the works of those artists and leaving it at that is Cathi Gibson, who runs Handle Music.

This is part of the Handle organisation headed by David Walker which has Sweet, Candidate and Olympic Runners among others on its management books.

"It's not easy to get covers on songs and it takes effort," says Cathi, "but it's not impossible, and that's what I spend a lot of my time working on." Handle Music is now two years old, and Cathi started it from scratch with no ready-made copyrights or catalogues at hand.

And one of her acquisitions for the Handle Music operation is World Music Workshop, run by Roy Morris, brother of Clodagh Rodgers' husband, John Morris. Among World's copyright assets are material written by ex-New Seeker Peter Doyle, new wave band Agents, and Limousine, a Welsh easy listening-type group which recently completed its debut LP for Morris to take to the States for placing. One of the Limousine songs is under consideration for recording by CBS

artist Barbara Dickson. "Obviously we have a great incentive to offer writers at Handle Music through the artists Handle managers who might be interested in recording their songs," Cathi remarks. "But I feel strongly that publishers should go outside to fix song covers."

She has been engaged on follow-up work making further contacts with other publishers at Midem in January. Among the material receiving her attention is an Australian song which a major artist is considering for recording. The agreement she has with the Australian publishers is for a limited period to see what action she can obtain, and Cathi regards this as a good way of working rather than blanket deals for years at a time.

Other likely Handle repertoire has been written by ex-Sweet member Brian Connolly, who has demoted it himself. It includes one country-flavoured song for himself and a ballad for Barry Manilow.

Olympic Runners drummer Glenn Penniston wrote Music You Are for the film *The Bitch*, and Ron Roker is keen to write some songs with him. And ex-Bardot man Chris Bradford has formed a band called Heroes, whose first LP produced by Pip Williams comprises Bradford compositions published by Handle Music.



APRIL MUSIC has reached an agreement for worldwide rights to all unpublished works on Delta Records, the Peter Shelley-Colin Robertson label with CBS. The pact includes Shelley's exclusive services as a songwriter. Shelley (centre) is seen at the signing ceremony with April Music managing director Len Beadle (left) and professional manager Paul Bessell.

## Blueprint for dealers

MUSIC SALES has developed a "unique" architectural store lay-out plan for the benefit of dealers selling printed music.

Free architectural surveys will be carried out by a team of architects retained by Music Sales. They will recommend fixtures, graphics and store displays in a service described by Music Sales manager Alan Kirk as "another method by which Music Sales goes all out to help the local dealer help himself".

As a measure to increase the range of BBC publications handled exclusively by Music Sales, the company has arranged with the BBC to stock editions of the *Proms* magazine. The five Music Sales representatives and three phone-out girls are assisting in distributing the

Edited by  
**NIGEL HUNTER**

magazine to music shops throughout the UK.

Music Sales is reprinting its dealer aid publication *Ideas That Sell Music*. More than 10,000 requests from all over the world have been received for the book, which gives hints on the ways in which the printed music dealer can increase his sales. It will be the book's third printing.

## News in brief...

DON MILLS: The Performing Rights Organisation of Canada is participating in the working group behind the computer experiment in the formation of a computer file of the Anglo-American-Canadian repertoire of "active" works.

SABAM and BUMA/STEMRA, the Belgian and Dutch copyright societies, are heading the project, and will report back to the technical committee of CISAC/BIEM, the umbrella organisations of performing and mechanical right societies.

Other societies taking part include PRS and MCPS of the UK, ASCAP, BMI and SESAC of the USA, and CAPAC of Canada.

CARLIN MUSIC and its affiliates and associated companies throughout the UK have cancelled their sub-publishing agreement with Hudson Bay Music for the US and Canada.

The cancellation took effect at the end of June, and in its place Carlin has concluded a new sub-publishing arrangement with Carbert Music, based in the well-known Brill Building on New York City's Broadway and wholly owned by Freddy Bienstock.

Carbert's major project at the moment is exploiting the score for the off-Broadway play *Strider*, which has received critical acclaim in the American press. It is the first Russian play to be legally released for production in the States.

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# DISCOS

## Industry mourns Riperton and McCoy

THE DISCO world has been shocked to learn of the deaths this past couple of weeks of both Van McCoy and Minnie Riperton.

McCoy, who died of a heart attack, was about to start work on a project producing disco material for 12 year old Stacy Lattisaw on Warner Bros.

Minnie Riperton, best known for her Number One hit, *Loving You*, had recently signed with Capitol Records, releasing her only album for that label, *Minnie*, in April this year. After undergoing therapy for the past three years, she died of cancer on July 12 in Los Angeles.

## Commodores are coming!

THE COMMODORES are to undertake another world tour in August — their most extensive to date.

Coinciding with the release of their new album, *Midnight Magic* (out last Friday), the band will arrive in Britain late August for dates at Wembley Arena, London (25 and 26), Bingley Hall, Stafford (29) and Glasgow Apollo (date to be confirmed).

*Midnight Magic* is the Commodores' ninth album for the Motown label, and was produced by the group with James Carmichael.

# Crusaders launch UK invasion

WITH THE Crusaders' jazz funk album *Street Life* finding mileage with progressive DJs, the American band will provide their own boost with a series of live dates this September.

They open at Queensway Hall, Dunstable on September 6, followed by Birmingham Odeon (7), Hammersmith Odeon (8 and 9), Colston Hall, Bristol (11), Liverpool Empire (12) and Manchester Apollo (13).

Of particular interest to DJs will be the presence of Joe Sample and tenor sax man Wilton Felder, whose solo work has been heavily featured in jazz funk venues. And if Bohannon's latest prodigy, Randy Crawford, is confirmed as support act, that will create added impetus. The Crusaders then go on to play Scandinavia in Europe, but in the

meantime tickets for the UK go on sale from August 1.

The Crusaders' next single is as yet untitled, but disco promotion will be handled by Nick Sands at St. Pierre Publicity. The company are also working New York, New York by Nuggets (Mercury), *My Money, Your Money/Get Some Bad Tonight* from Geno Washington (DJM) and *Danger Zone* from Splinter (Barn). The *Washington 12"* was recorded in Los Angeles where he now lives but he is expected to undertake a promotional tour of the UK shortly with some live dates thrown in.



THE CRUSADERS



## Sponooch season

DISCOS, AND dancefloors in general, will be a lot brighter as long as we have Sponooch to adorn them.

The breakaway group from *Hot Gossip*, pictured above are no strangers to the Embassy Club, and last week they showed that they knew every square foot of the dancefloor when EMI threw a press party — presumably to launch the band.

However, the group have been fairly active since the announcement some months ago that six members would be leaving *Hot Gossip* and recently they recorded a single, *Crime Buster*. And their series of well choreographed and versatile routines during two performances at the Embassy were outstanding.

The group will be playing seasons at the Isle of Man (from August 4), Bailey's, Watford (August 20 for two weeks), Trentham Gardens, Stoke (26) and Bailey's, Leicester (September 3 for one week).

Edited by  
JERRY GILBERT  
of Disco International

## DISCO TOP 30

Compiled by *Disco International* for *Music Week* and based on returns from disco DJs throughout Britain.

- 1 (2) BOOGIE WONDERLAND, Earth, Wind & Fire with the Emotions (CBS 7292)
- 2 (7) GOOD TIMES, Chic (Atlantic K11310)
- 3 (1) RING MY BELL, Anita Ward (TK TKR 7543)
- 4 (3) SPACE BASS — Slick (Fantasy 12FTC 176)
- 5 (4) GET ANOTHER LOVE, Chantal Curtis (Pye 12P 5003)
- 5 (24) BAD GIRLS, Donna Summer (Casablanca CN 1558)
- 7 (5) AIN'T NO STOPPIN' US NOW, McFadden & Whitehead (Phil Int. PIR 7365)
- 8 (6) WE ARE FAMILY, Sister Sledge (Atlantic K11293)
- 9 (9) SILLY GAMES — Janet Kay (Scope SC2)
- 10 (10) HAPPY RADIO, Edwin Starr (20th Century TC 2408)
- 11 (11) I'M A SUCKER FOR YOUR LOVE — Teena Marie (Motown TMG 1146)
- 12 (12) BORN TO BE ALIVE, Patrick Hernandez (Gem Aquarius GEMS 4)
- 13 (8) LIVING ON THE FRONT LINE, Eddy Grant (Ensign ENY 26)
- 14 (19) I'VE GOT THE NEXT DANCE, Deniece Williams (CBS 7399)
- 15 (—) BRING THE FAMILY BACK — Billy Paul (Phil. Int. PIR 7456)
- 16 (13) HOT STUFF, Donna Summer (Casablanca CAN 151)
- 17 (—) CRANK IT UP — Peter Brown (TK TKR 7544)
- 18 (14) MAKE YOUR MOVE, Joe Thomas (TK TKR 7544)
- 19 (15) DANCE WITH YOU — Carrie Lucas (Solar FB 1482)
- 20 (16) LIGHT MY FIRE — Amii Stewart (Atlantic/Hansa K11278)
- 21 (—) SUNNY SIDE OF THE STREET, Savoy (EMI 2951)
- 22 (23) WHEN YOU WAKE UP TOMORROW, Candi Staton (Warner Bros K17370)
- 23 (—) DANCIN' AT THE DISCO, Lax (Pye Int. 12P 5002)
- 24 (—) BEST BEAT IN TOWN, Switch (Motown 12TMG 1146)
- 25 (—) WHY LEAVE US ALONE, Five Special (Elektra/Asylum K 12368)
- 26 (17) YOU GONNA MAKE ME, Jones Girls (Phil. Int. PIR 7361)
- 27 (—) STRUT YOUR FUNKY STUFF, Frantique (Phil. Int)\*
- 28 (18) DANCER/DANCE TO DANCE, Gino Soccio (Warner Bros/RFC K17357)
- 28 (29) GOOD GOOD FEELIN', War (MCA 418)
- 29 (21) MAKE MY DREAM A REALITY, GQ (Arista ARIST 12-263)
- 30 (20) EVERYBODY HERE MUST PARTY, Direct Current (Sidewalk SID 110)

\* Denotes Import

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# BROADCASTING

## Pirate pieces

HAVING INCREASED power to 10kW and made early morning test transmissions in preparation for an extension of hours, pirate Radio Caroline is looking for a further outlet frequency for a daytime English service. The station is apparently on a secure financial footing now that American Roy Masters and his Foundation of Human Understanding — a quasi-religious organisation — has bought an hour per day of airtime.

RADIO MI Amigo is once more broadcasting in Dutch on 270m with an estimated power of 50kW. The pirate, which takes its name from the vessel it shared with Caroline between 1974 and October, 1978, now has its own ship — MY Magdalene. Once the Dutch service is established it is hoped an English service will be started on a separate wavelength.

THE MEMBO II — former home of pirate Radio North Sea International — is at present reported to be in a Maltese port undergoing painting and some re-fitting. Its destination is not yet known.

## Ford for Capital

CAPITAL RADIO has captured the services of ITN newsreader Anna Ford who will present a series of programmes tentatively titled Why Don't You Do It Yourself, starting in October and filling an early evening slot. The hour and a half long programme is part of the broadening scope of Capital's output and will give access to listeners, while advising them how to go about doing things for themselves.

# Haldon clinches contract

RADIO HALDON, which was seen as the likeliest of the four candidates, has been awarded the Independent Local Radio contract for the Exeter/Torbay area by the IBA.

Formed by Vice-Admiral Sir Ronald Brockman and chaired by local farmer Norman Devonport, the franchise group also includes David Cousins of The Strawbs and regular broadcaster Keith Fordyce.

Applications for contracts to provide ILR services for Aberdeen and Inverness will be invited this week by the IBA, which has made an unusual provision in offering the franchises.

The IBA seeks applications from consortia proposing to cover both locations, with arrangements for separate

programming and organisational structures. However for the first time the Authority is also willing to consider applications from groups wishing to provide an ILR service in one locality only, or to consider any proposals for an association between the two stations or with other ILR stations in Scotland.

Contractors have now been appointed in six of the nine specified areas and while the successful applicant for the Bournemouth contract is expected to be announced by early August, the franchise for the remaining Chelmsford/Southend location will not be advertised until the autumn.

Edited by  
DAVID DALTON

## Companies merge for franchise bid

A NEW company has been set up to make a bid for the franchise for the ILR station covering Central and Southern Essex.

Radio Eastway was created by the merger of two separate companies, Radio Essex Limited, chaired by Hospital Radio Chelmsford broadcaster and insurance broker Ian Rawson, and Radio Thamesway, headed by David Keddie who runs an Essex family business of the same name.

The merger is seen as giving them a greater chance of winning the franchise which comes up for grabs this autumn.

Rawson says: "It was becoming obvious that Thamesway and ourselves were following similar paths towards gaining the franchise. Both organisations want to see a radio station for the Chelmsford/Southend area that has a truly local flavour, with plenty of opportunities for community involvement."

And Keddie adds, "I am delighted that we have come together to create Radio Eastway. It will aim to entertain, inform and involve the community. We just can't wait to get on the air." Also involved in the franchise group is Eddie Blackwell, managing director of AIR Group and chairman of AIR Services. The Chelmsford/Southend franchise is the last to be offered in the current batch.

## News in brief...

FORMER CAPITAL DJ Sarah Ward has signed to T&C News agency and the first feature she will be providing under the arrangement will be titled What Should We Expect From ILR? Based in London she will also be interviewing musicians, reviewing concerts and producing a weekly review/comment column on the music scene. She is currently producing and presenting a rock arts magazine show for the BBC World Service and is reporting on British rock news for Tokyo commercial radio station JOQR.

NICK LOWE and Dave Edmunds are to feature in a special music-documentary by Granada Television entitled Born Fighters. Networked on September 1, the hour-long programme shows the pair rehearsing new tracks for their band Rockpile and talking about how they feel about music. It is directed by Peter Carr and directed by Chris Pye.

AN INTERVIEW with the normally reclusive Jeff Lynne, leader of ELO, recorded by Capital's Roger Scott has already been taken up by Clyde Metro, City, Hallam, Pennine, Beacon, Downtown, Swansea Sound, Plymouth Sound, Victory, Orwell and Manx. During the hour long programme, Lynne talks Scott through ELO's latest album, Discovery, and tries to account for the success of the group.

## The show must go on at Sheffield!

BBC RADIO Sheffield is putting up a number of its best known for a special variety show at the Sheffield City Hall on July 29.

It is to be compered by phone-in presenter Michael Cooke and local comedian Bobby Knutt will head the bill. Also featured are Dave Brennan's New Orleans Jazzmen; country singer Mel Hague and folk duo John Leonard and John Squire plus Radio Sheffield competition winners Dodworth Colliery Band and Dore Male Voice Choir.

Programme organiser, Geoff Sargieson, explains: "Many of our presenters are musicians and entertainers in their own right so we thought it would be nice to get them all together on stage."



WINNERS OF the top individual awards in the Radio Luxembourg Music Industry Promotion Awards were Garry Farrow (below, Chinnichap) — Promotion Man of the Year — and Diana Warren (above, Ariola) — Best Promotions Woman. They are pictured being presented with their prizes at Ronnie Scott's by Tony Prince, programme director of Radio Luxembourg.



## Interpop seminar

A CONFERENCE on Radio and TV advertising has been organised for this year's Interpop trade fair scheduled for September 3 to 9.

Panellists lined up for the conference, to be held in the Drawing Room at the Connaught Rooms on Tuesday September 4, are Tony Prince, programme director at Radio Luxembourg; David Carter, music programme organiser at Radio London; Garry Farrow, Chinnichap promotions man; David Robson, BMS; Chris Yates, managing director of Thames Valley Radio; Oliver Smallman, director of promotions Carrere UK; Malcolm Grant, Radio Sales and Marketing; Brian Baird, Phonogram; John Duffield, marketing services manager, Westward TV; Denis Knowles, marketing director at Arista Records; Barry Collier, managing director of Ronco Records.

Topics set for discussion are "Declining record industry budgets for radio advertising and does radio advertising sell records?", "The ABC of TV marketing" and "Overkill of album advertising on TV".

The attendance fee is £28 plus VAT, inclusive of a buffet lunch, though the conference is free for Interpop '79 participants.



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# TALENT

## Shelley — out of limbo onto Delta

PETER SHELLEY, right, makes a return to recording via a new single, *Baby It Feels So Right* (CBS 7475) — the first release from Delta Records, a company formed by himself and Colin Robertson, and which goes through CBS.

Shelley, who had Top Ten hits with *Gee Baby* and *Love Me Love My Dog*, both of which he penned, and who was also responsible for a string of hits by Alvin Stardust in the mid-1970s has kept a low profile in the music business for the last couple of years.

In 1976 he left Magnet, the company with which he had been involved from the start, after playing a major part in the careers of such names as Stardust and Guys 'N' Dolls.

Shelley recalls: "Three years ago I was in a state of limbo. I felt as though I had reached a kind of dead end. The glitter era of pop music had passed and it was important to look at what was happening generally on the music scene. There were, and are, so many different musical directions but there has been no overwhelming trend."

Shelley has worked on some one-off singles during the last couple of years, but it was after a meeting with Maurice Oberstein (now chairman

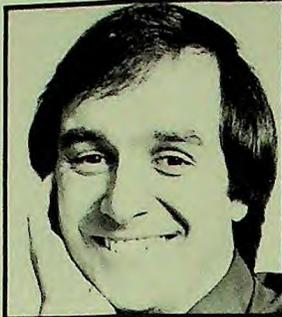
Edited by  
**CHRIS WHITE**

of CBS UK) that he found his new direction: "I explained to Obie what I wanted to do, and he put me in touch with Colin Robertson who was connected with the company through the Dead End Kids. We hit it off right away.

"Colin has been involved in management and he is a motivator — he's good at getting what he wants out of people, and that is what I needed. Once I had the product, I never had anyone to hassle for me, but Colin Robertson has changed all that.

"Our ambition is to create for CBS an album-selling act. Our first signing is Billy Ranking, a 19-year-old Scots lad who plays the guitar and has a very distinctive voice. Colin found him and he writes very good songs too — he is everything that I wanted to work with.

"It is obviously important to break Ranking first with a single and we already have two or three lined up for autumn release. We are all determined to succeed — once you commit yourself to an artist", he concludes, "then it is a five year haul."



SHELLEY BACK AGAIN

## News in brief...

**HARRY BELAFONTE** makes a series of four London concert appearances for MAM in September — his first British visit for two years. Belafonte will appear at the Royal Festival Hall on September, 13, 14 and 15. They will be his only UK concerts this year.

**MAGNET HAS released Raincoat And A Rose (MAG 151) as Chris Rea's new single — the second track to be taken from his recent album, Deltics. Rae is currently in the studio, working on his third album which he will produce himself.**

**RUNNER, WHO recently released their first album on Acrobat Records has a new single out, Fooling Myself (NBAT 8). The band consists of Steve Gould (ex-Rare Bird), Allan Merrill (ex-Arrows), Mick Fear (ex-Streetwalkers) and Dave Dowle (currently with Whitesnake). Runner are currently rehearsing for upcoming live dates.**

## Eddy Grant breaks the Ice

FORMER EQUALS' frontman Eddy Grant could be called his own one-man record company. Apart from making records at his studios, Coach-House in Stamford Hill, he also markets and distributes them himself.

Now after two years his company, Ice Records, is enjoying its first chart success via Grant's *Living On The Frontline* which appears on the Ice/Ensign label, via a split label deal made between himself and Ensign boss Nigel Grainge.

Grant was of course the lead singer with The Equals for many years, but after leaving the band in May 1972 he decided to concentrate on the business side of pop music. Recalling his days with The Equals, he says: "That period served its purpose and was an important part of my life. However I realised that it was important to get involved in other things other than just performing and making records."

He started Ice Records in the UK two years ago although two years before that he had successfully started the operation in the Caribbean where it is now one of the most important labels. Among the acts signed to Ice are Henry Barnes, former lead singer with 90 Degrees Inclusive, Mexicano and a new band called The Bridge Connection.

Grant first started Coachhouse Studios in 1973, "It was built by myself, my brothers and some friends", and over the years it has been refurbished and re-designed. Today it has 24-track recording facilities.

Surprisingly, however, Ice Records still doesn't have a licensing

deal with a major label. Grant explains: "Quite simply, I have never been offered a satisfactory deal by anyone. There has been antipathy shown towards me by sections of the music business. I am not prepared to sign with anyone long-term until I feel that the time is right."

His attitude has shown signs of softening however with the split logo deal with Ensign: "Living On The Frontline was a track from an album I have made called *Walking On Sunshine*. It began to pick up a lot of exposure in the discotheques and when it looked as though the record could break, it became important to have national distribution," says Grant.

"We decided to withdraw the album and re-market it at a later date, and in the meanwhile Chris Hill of Ensign suggested that we do a deal for the single. However it is strictly a one-off situation and the follow up to *Frontline* will not necessarily be on an Ice/Ensign label."

Shortly he will be visiting Trinidad and Guyana, where Ice Records has offices, and he is currently finishing an album for the Nigerian record market. He is one of the biggest-selling artists in that African country and has already had three big-selling albums there.

### DATES FOR YOUR DIARY:

September 24 to October 18  
The Music Week Dealer Tour '79

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# LORD OF THE RINGS

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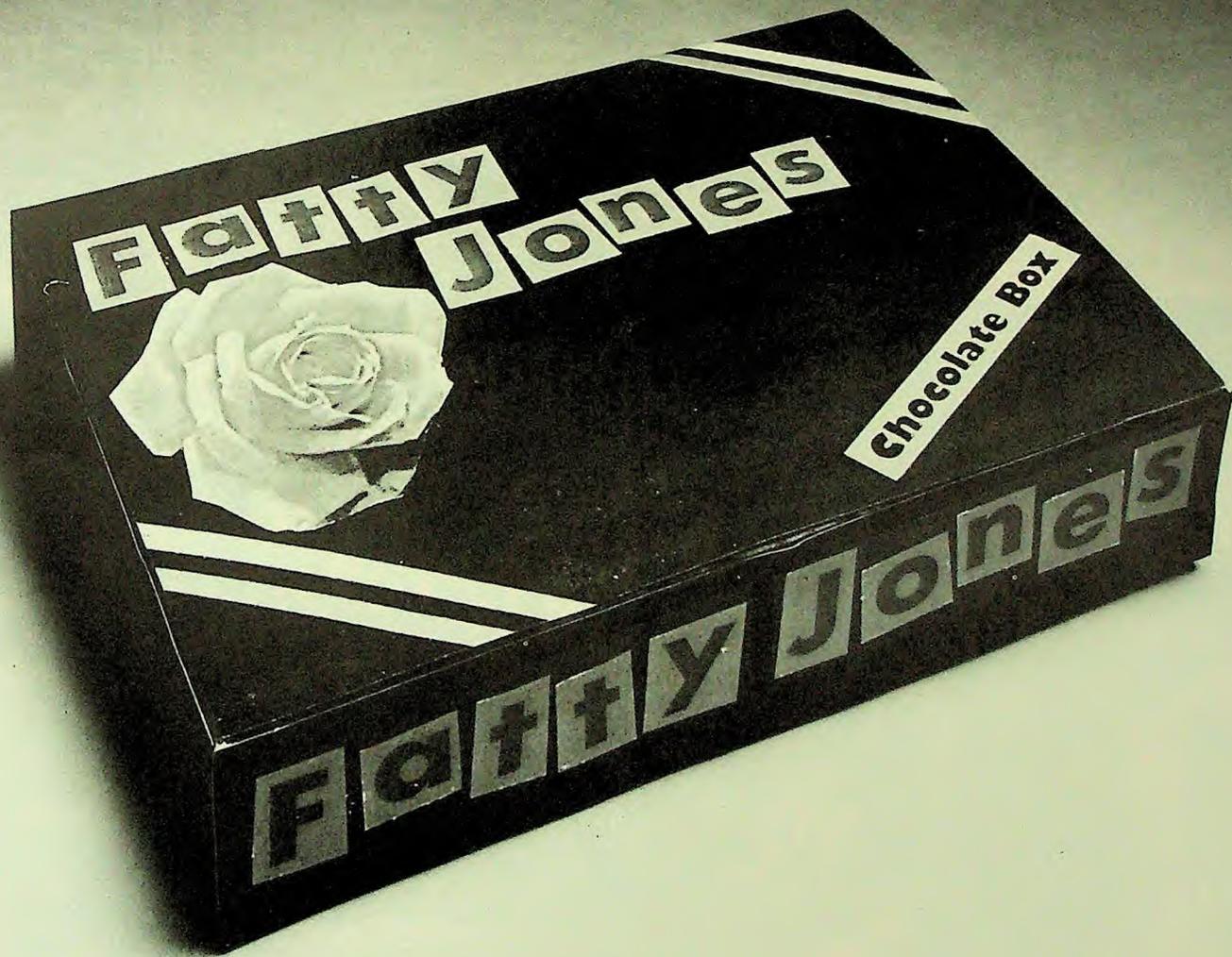
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## CLASSICAL

## News from the studios

**LORIN MAAZEL** has recorded Puccini's first opera *Les Villi* for CBS with *Renata Scottio* and *Placido Domingo* . . . and Verdi's *Luisa Miller* with the Covent Garden cast for DG . . . *Abbado* also records for DG this month, doing Prokofiev's *Alexander Nevsky* with the LSO and *Obrazisova* . . . Other BCBS projects include Monteverdi's *Il Ritorno d'Ulisse in Patria* with *Frederica von Stade* and *Richard Stillwell* conducted by *Raymond Leppard* (the Glyndebourne cast) while *Scottio* also records *Billini's Norma* in a production with *Tatiana Troyanos* conducted by *James Levine*.

ON THE orchestral side, *Michael Tilson Thomas* has recorded Tchaikovsky's *Manfred Symphony* with the LSO, *Philippe Entremont*, piano, the National Philharmonic and *Okko Kamu* join forces for works by *Dohnanyi*, *Strauss* and *Litolff*, and *Murray Perahia* and the ECO do more Mozart Piano Concertos.

THIS MONTH also *Andrei Gavrilov* recorded Tchaikovsky's Piano Concerto No 1 with *Muti* and the Philharmonia for EMI. More CBS recordings . . . The Canadian guitarist *Liona Boyd* has recorded works for guitar, strings and continuo by *Bach*, *Vivaldi*, *Marcello*, *Cimarosa* and others with the ECO conducted by *Andrew Davis* . . . and *Davis* also conducted the Philharmonia Orchestra in *Dvorak's Symphony No 7* and 3.

## Music by the mile

A NEW classical cassette series designed particularly with the motorist in mind is being launched by HMV next month.

Called Miles of Music, the cassettes contain at least 80 minutes of music concentrating on some of the most popular works in the classical repertoire — for £4.99.

To begin with, HMV is releasing five cassette programmes, all reissue material but from records made by musicians prominent in the 1960s and early 1970s.

There is a cassette of Piano Favourites — *Rachmaninov*, *Chopin*, *Liszt*, *Schubert*, *Brahms* (TC MOM 101) played by *John Ogdon* and *Daniel Adni*; *The Spirit of Vienna* (TC2 MOM 102) with *Willi Boskovsky* conducting the best of *Johan Strauss II*; *The Sound of Baroque*, with *Albinoni's Adagio*, *Pachelbel's Canon*,

*Bach's Concerto for Two Violins* all with fine performances (TC2 MOM 103).

There is also a *Greensleeves* cassette, devoted to English music by *Vaughan Williams*, *Delius*, *Elgar* and other (TC2 MOM 104) again with good performances by *Boult*, *Barbirolli*; and finally a *Pomp and Circumstance* tape, with ceremonial music such as *Walton's Spitfire Prelude and Fugue*, *Coates' Dambusters March* and *Elgar's Land of Hope and Glory*, on TC2 MOM 105.

Unfortunately, HMV is only advertising this new, potentially large-selling product in the traditional fields of *Gramophone* and *Records and Recording*, rather than investing in a more considered marketing approach.

However, this is the kind of cassette series that could sell well in all record shops, regardless of the size of the classical department.

## Philip's Arrau follow-up

CLAUDIO ARRAU's performance of the Chopin Nocturnes, released by Philips in June has sold well, and the company is following it up, next month, with another solo piano disc, *Brahms Handel Variations* coupled with the *Four Ballads* (9500 446 £5.05).

The last record in the *Beethoven Complete Sonatas*, released initially in box set version with another major Philips pianist, *Alfred Brendel*, is now issued separately — the Piano Sonata No 2 and No 15 (9500 539 £5.05).

And Philips is also reissuing the *Three Piano Concertos* by Tchaikovsky played by *Werner Haas* and the Monte Carlo Opera Orchestra conducted by *Eliahu Inbal*. Originally issued as a subscription box set in 1972 with the *Concert Fantasia* and the *Andante Et Finale*, *Concertos 1* and *3* were then issued on one disc in 1974.

It is worth noting that the *Concerto No 2* is given in an uncut version — the slow movement is often heavily edited. The three concertos (6768 037) retail at £6.40.

## Shorts

THE CHILINGIRIAN String Quartet, who are continuing to record for *Nimbus* and *CRD*, are to spend a second year as the resident quartet at the *Gardner Centre, University of Sussex*. The Quartet has given numerous successful recitals in the South East Arts area in between their foreign trips.

THE ROYAL Society of Arts has awarded the *Albert Medal in recognition of the distinguished service given to the arts* to *Sir Robert Mayer*, the irreplaceable musician who celebrates his 100 birthday this month. The award singles out particularly *Sir Robert's work with children*.

## New releases

**Mahler, Symphony No 4, Israel Philharmonic Orchestra** conducted by *Zubin Mehta*, with *Barbara Hendricks*, mezzo. SXDL 7501 £5.50.

This has extra-musical interest too because of its digital production. Its promotion, as the first digital Mahler, is of real interest because this kind of music should benefit especially from greater clarity, and certainly there is some very clear, virtuoso wind playing which comes across precise and alive. But *Mehta* appears too attached to extremes of speed, and *Barbara Hendricks*, in the end, proves to have too light a voice yet for a work of this kind I feel. Were it not for the fact that it was digital, I would think it a rather routine release.

**Gliere, Ilya Murometz (Symphony No 3) RPO**, conducted by *Harold Faberman* Unicorn PCM 500/1 £10.60.

This is the first complete stereo recording of this major symphonic work by *Reinhold Gliere* (1875-1956) who wrote in an unashamedly Romantic style. While he used a Russian folk tale, this enormous orchestral canvas will be loved by many who move within the musical worlds of *Wagner*, *Bruckner*, *Strauss* and even *Puccini*. The release is interesting because it was recorded by *Faberman* and *Unicorn* on a *PCM Sony Digital* machine, so it does sound clear — though perhaps not so different from conventional recordings as digital advocates would like to claim. Because the *Sony* system does not have the editing facility developed by *Decca*, this is virtually a straight-through studio recording, though none the worse for all that, despite minor slips.

Edited by  
NICOLAS SOAMES

## Pletnyev debut on HMV

MIKHAIL PLETNYEV, who won the coveted *International Tchaikovsky Piano Competition* in *Moscow* in 1978, made a profound impression with a handful of performances during his first visit to this country in *March*.

Next month HMV is releasing his debut album, an unusual disc which contains not only *Prokofiev's* demanding *7th Piano Sonata*, but two piano transcriptions made from ballet scores by *Pletnyev* himself — *Concert Suite* from *The Nutcracker* by *Tchaikovsky*, and *Shchedrin's Prologue and Scherzo* from *Anna Karenina*. (ASD 3715).

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# ALBUM REVIEWS

## Mitchell with the Mingus magic



**JONI MITCHELL**  
 Mingus. Asylum. K53091. Producers: Joni Mitchell and Henry Lewy. Ms Mitchell's tribute to one of the greatest jazz composers is an unlikely mixture of her lyrics to his music, an unusual gamble that pays off. Mitchell's unique vocal range blends well with Mingus' heavily bass orientated compositions, beautifully played by Jaco Pastorius. One complaint is against the superfluous use of dialogue between tracks. Other musicians include Wayne Shorter, Herbie Hancock, Pete Erskine and Emil Richards.

### VARIOUS ARTISTS

Golden Hour Presents The Great Blues Men Vol. II. Pye GH 879. Twenty-one tracks from the Southern States, including the previously unreleased Poison Ivy by Buddy Guy and Sporting Life Blues by Skip James. Other names in this bargain package include Mississippi John Hurt, Sonny Terry and Brownie McGhee and Jimmy Rushing.

### ORIGINAL SOUNDTRACK

The Muppet Movie. CBS 70170. With the film (having been in London's West End for some weeks) about to go on general release, coupled with the fan-following of Jim Henson's animal favourites, this LP is certain to sell well. Includes the irrepressible Miss Piggy singing Never Before, Never Again and Fozzie's own particular version of God Bless America.

**HEATWAVE**  
 Hot Property. GTO GTLP 039. Produced by Phil Ramone. This collection of 10 disco-boogie numbers includes the new single, Therm Warfare. The music is slick and lively and with the band's established fan following plus strong promotion from GTO, this LP should chart.

**JOE GIBBS AND THE PROFESSIONALS**  
 Majestic Dub. Laser. LAS3. There is very little here that could be called majestic. Altogether this is a surprisingly disappointing release from someone of Gibb's stature in the dub world.

**CARLY SIMON**  
 Spy. Elektra. K52147. Producer: Aris Mardin. There will always be a strong demand for Ms Simon's records. Her distinctive vocal style and solid musical attack remains as sharp as ever. Backing musicians include hubby James Taylor, Steve Gadd, David Sanborn and David Spinozza.

**ZONES**  
 Under Influence. Arista ASPART 1095. Producer: Tim Friese-Greene. Accepting that there has been and still is a healthy buzz in the marketplace about this band, and there is nothing too specific to fault performance or production on here, the ear of a fan is obviously needed to actually enjoy a set of relentlessly similar tracks.

**DENIECE WILLIAMS**  
 When Love Comes Calling. CBS 83202. Producer: David Foster, Ray Parker and artist. Refreshing to hear some danceable soul music that does not totally rely on that insistent disco beat. The beat is there but

varies to suit the mood of the song and Ms Williams shows herself capable of handling all styles. Her single successes are likely to be mirrored by strong album sales.

**JAMES TAYLOR**  
 Flag. CBS 86091. Producer: Peter Asher. His appearance — judging by the sleeve photo — may have changed drastically but the almost plaintive folksy voice remains unmistakable, even if most of the album material is more up-tempo than his famous tunes. His vocal style will continue to irritate many but the quality is such that old fans and some new ones will want to pick up on what he is doing now, though not in enough numbers perhaps to make it a strong chart item.

**THE STYLISTICS**  
 Black Satin. H&L Records 9198 230. An appropriate title for an album by the Stylistics whose inimitable sound on record could well be likened to 'black satin'. The hits have been few and far between, during the last couple of years or so, but the group still tour the UK every year, and attract thousands of fans. This 16-track compilation features old material which has not been available for some time, and so will easily find its market. Excellent late-night music.

**SYDNEY DEVINE**  
 My World Of Music. Philips 6641 930. A 2LP set featuring 25 tracks by Devine, who enjoys huge record sales North of the Border as well as other parts of the UK as well. The artist is currently touring Scotland and embarks on a nationwide tour later in the year; in addition he also has his own Scottish TV series currently being screened. Plenty of sales potential here then.

**DENNIS PARKER**  
 Like An Eagle. Mercury 9109 622. Producer: Jacques Morali. Producer Morali has been responsible for the commercial success of Village People and Patrick Juvet so it will be interesting to see if he can also launch newcomer Parker as a new recording talent. The voice lacks the distinction of Juvet but the disco-oriented songs, plus some sparkling arrangements, makes the overall result highly acceptable. Best cut is the title track which is highly commercial and could establish Parker in the singles/disco marketplace.

**STRAIGHT EIGHT**  
 No Noise From Here. Eel Pie. EPRP 001. Producer: Johnny Burns, executive producer: Pete Townshend. First LP from Townshend's latest signing, features 12 numbers, mostly penned by talented lead singer Rick Cassman and mostly in the solid rock vein. The band has been playing the club/pub circuit extensively and now with the first creditable album under their belts, should go far.

**KEVIN COYNE & DAGMAR KRAUSE**  
 Babble. Virgin. V2128. Babble, a show/musical love story was premiered at London's Rock Garden about a year ago. Listening to the songs now, away from a stark set, is a strange experience. Coyne has always been a deep, somewhat mysterious writer/performer, covering subjects that others choose to bypass. With the aid of Ms Krause (ex Henry Cow etc), this LP is a fine, if disturbing set.

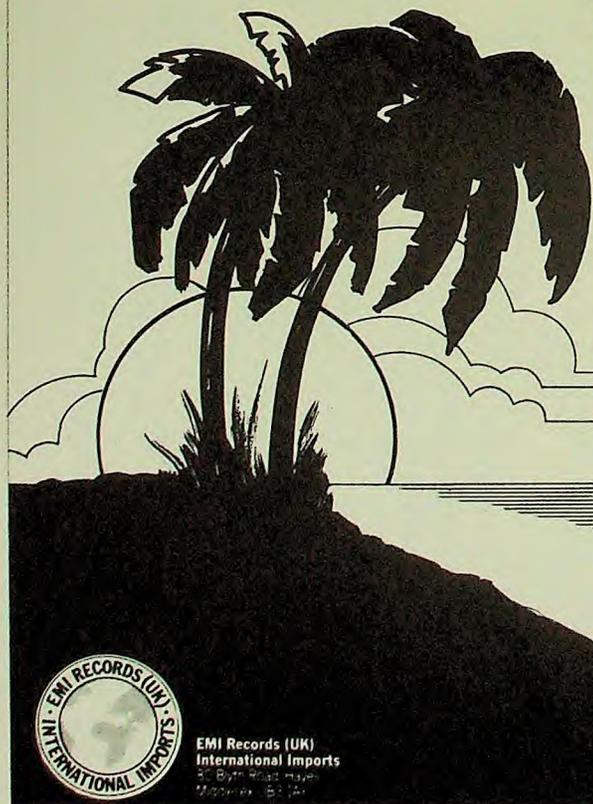
TO PAGE 26

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## ALBUM REVIEWS



### THE KORGIS

**The Korgies. Rialto TENOR 101.** Producers: the artists. *The Korgis (aka James Warren and Andy Davis) began their musical lives in Stackridge, and glimmers of the latters' humour still shines through. However, in their present incarnation, Warren and Davis have largely gone for the pop market, and judging by the success of If I Had You, the single from this LP, it's a formula that works for them. Should sell well.*

### ERIC GALE

**Part Of You. CBS 83464.** Producer: Ralph McDonald. Thoughtful, instrumental easy listening from master session guitarist who has worked with such alumni as Marvin Gaye, Aretha Franklin and the O'Jays. Just right for late evening listening. Nice but unspectacular.

### SKYHOOKS

**Guilty Until Proven Insane. United Artists UAG 30241.** Producer: Eddie Leonetti. Nicely old fashioned sound from Aussie five-piece. Their music is easy to listen to if you have a penchant for heavy rock circa '74 and can stand the sometimes annoyingly high pitched vocals. Only Australians could come up with a song whose chorus goes: "Singing ooh meglomania, ooh meglomania".

### VARIOUS ARTISTS

**Some Irish Loving, A selection by Edna O'Brien. Argo ZDSW 728.** Producers: Kevin Daly. Selections from Ms O'Brien's novel of the same name, interspersed with traditional Irish flute played by Philip Monaghan, O'Brien, TP McKenna and Denys Hawthorne read extracts from Swift, WB Yeats and Irish folklore. A beautiful collection and a must for the love-sick — or homesick.

### LULU

**Don't Take Love For Granted. Rocket TRAIN 8.** Producers: Mark London and Lem Lubin. Believe it or not it is the former teenage pop bombshell's first album for 10 years, but she has not let her voice grow idle and it is in good form. Difficult to guess what market she might be aiming at this time around for there are many moods and styles here, ranging from the disco beat of Come See What Love, through the tender ballad Fool, Fool to the out and out pop of He's So In Love. Judging from the album photography and her recent appearances on TV in Oh Boy she will continue to be a favourite with TV producers and the right promotion could get this album away.

### THE ISLEY BROTHERS

**Winner Takes All. Epic EPC 88460.** Producers: Artists. Among the morass of mindless disco there are still bands capable of producing quality soul/funk and The Isley Brothers have been in the top flight for close on 20 years. Adapting their style on linking with Epic, the Isleys surprised everyone with the excellent innovative 3+3 album and though the material here does not quite match up to that, the standard remains high. Fans will want this one but some might balk at paying out for a double.

### KANSAS

**Monolith. Kirshner KIR 83644.** Producers: Artists. The quality, the style, the musicianship and the songs are all there but the Kansas sound comes across as so derivative of a great many sources it is difficult to see a British public taking to the band, certainly not without a UK tour.

### RITCHIE VALENS

**Ritchie Valens. London H-A-R 8535.** Hard to believe that Valens was just 17 when he died in the plane crash with Buddy Holly and the Big Bopper. This LP has 18 tracks, including La Bamba, Donna and Rockin' All Night. A fine souvenir.

### THE SUTHERLAND BROTHERS

**When The Night Comes Down. CBS 83427.** Producer: Glen Spreen. Purveyors of pleasant pop/rock music, they have never quite reached the heights, either on their own or during an association with Quiver. This offering is full of well crafted songs, but the overall effect is not strong enough or different enough to suggest heavy sales.

### LAKE

**Paradise Island. CBS 83480.** Producer: Detlef Petersen and artists. Quality pop/rock from this German/British band but the sound is rather derivative and one suspects they will need an outstanding cut to thrust them into the limelight.

### MIKE HARDING

**On The Touchline. Philips 9109 230.** Could well be a chart bet, this latest album from Manchester comedian-cum-singer Mike Harding, although it does mark a change of format for him. The emphasis here is on serious songs rather than Harding's usual comedy material but since Max Boyce also made a similar change a couple of albums ago, and succeeded, there's no reason why Harding should not succeed also. The material has been penned by the performer himself and several of the songs will feature in Harding's upcoming BBC 2 series.

### FLASH & THE PAN

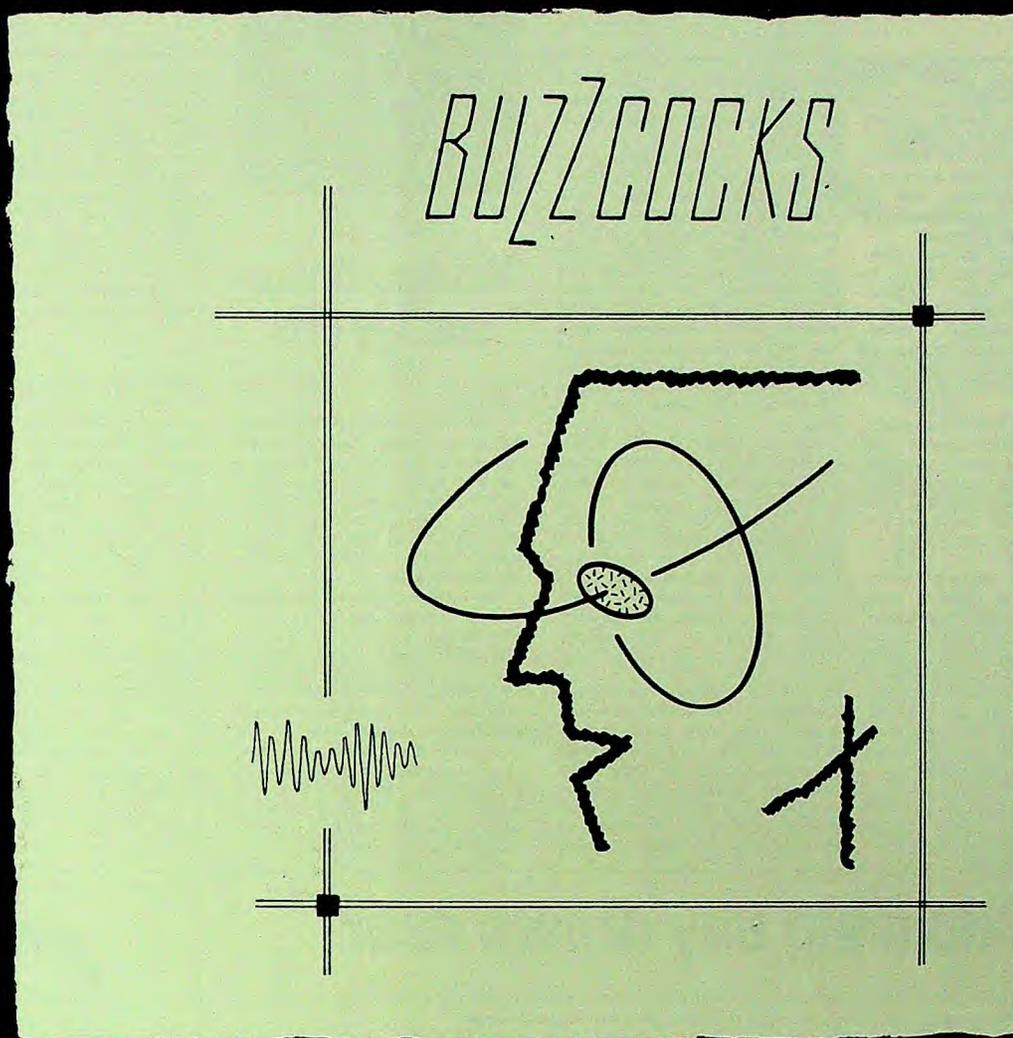
**Flash & The Pan. Ensign ENVY 6.** Flash & The Pan are better known as ex-Easybeat members Harry Vanda and George Young, whose songwriting abilities have been underlined by various hit records during the last decade. The 10 tracks here include four singles, Hey St. Peter, California, And The Band Played On, and the latest, The African Shuffle. Interesting studio effects used and some good commercial sounds produced. Steady sales likely.

### ADRIAN BRETT

**Echoes of Gold. Warwick WW 5062.** After the success of James Galway, there is no reason why fellow flautist Adrian Brett should not also enjoy healthy album sales with this offering. The music is a combination of flute and large orchestra, and the 22 melodies are familiar to everyone — Greensleeves, Annie's Song, Don't Cry For Me Argentina and so on. The LP is to be initially TV-advertised in the Harlech and Westward regions followed by national release later. Brett's name is maybe not as well known as Galway's, but this album should help spread the word.

### EDWIN STARR

**H.A.P.P.Y. Radio. 20th Century T591.** Producer: Edwin Starr. After several years in the doldrums, Starr has made a remarkable recording comeback, recently scoring with both Contact and the title track of this album. His new LP continues the excellent standards set by his recent hits — plenty of good disco material plus some ballads, emphasising Starr's vocal talents.



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## INTERNATIONAL

**CUTBACKS AND** lay-offs have replaced gas queues as the hot topic of conversation among record people. After weeks of rumours that CBS was going to fire 300 or more, the actual 50-plus figure came as a relief. Many, however, will be sweating out the summer unless a turnaround becomes apparent.

As fiscal second quarters close, the axe is falling elsewhere. In alphabetical order, "re-organisations" have taken place at A and M, Casablanca, Elektra, MCA and RCA. And at the time of writing, similar action is predicted for Warner Bros and Atlantic among others.

Of the more optimistic comments, one person at Elektra suggested that the company had simply upped its staff at the wrong time: "We hired 22 new people since January, right when business was turning down. We were overly optimistic, based on the last several years."

Bleaker is the person at another company, who proffered a guess that 2,000 music industry employees would be out of jobs before the end of the summer. That estimate sounds a bit harsh to me, bearing in mind that in most cases it's margins and growth rates that are dropping, not actual profits. What does seem likely is that we'll soon be seeing some serious artist roster trimming.

In that latter area, it's interesting to note a new category on the CBS release schedules — "undetermined releases" — completed product, in

house and ready to go. There are reportedly some 60 albums on Columbia's list and another 40 on EPA's.

Certainly, one sign of health is the continuing proliferation of new label and distribution deals. Virgin will be distributed here by Atlantic, with the former's Kurt Nerlinger and Sue Byrom heading promotion and publicity respectively. Atlantic will also distribute the newly-created Charles Greene/Brian Stone label, Emerald City. Greene and Stone were behind the '60s successes of Sonny and Cher, Buffalo Springfield, the Troggs and others. No product is expected before late autumn.

Also new on the scene is Lorimar Records, which will come under the CBS Associated Labels banner. Lorimar general manager is Jay Levy, formerly of RSO. And Stiff has finally and officially announced its distribution deal with CBS, though in an unusual set-up some acts will be channelled through Columbia and others through Epic. Barry Taylor is Stiff general manager.

**MOTOWN HAS** undergone considerable restructuring in recent months under vice chairman and chief operating officer Michael Roshkind. As reported earlier, Don Ellis has assumed the post of creative vice president for Motown Records, but other appointments have signalled the company's overall



by IRA MAYER  
in New York

## Hirings, firings and lay-offs

expansion moves in films and hardware.

Under the direction of Bill Morris, the newly-founded Motown Sound Systems will develop and market a complete line of stereo components. Morris, who is president of the new Motown wing, had previously served as finance VP of Superscope. Plans include eventual expansion into the blank tape market.

Concurrently Roshkind appointed Arnold Orgolini, producer of the film Meteor, to head Motown's film and TV operations with the title of executive vice president, Motown Productions. Additionally the company is financing Daddy Goodness, a musical slated for the coming Broadway season. And after years as the lone major holdout in joining the Record Industry Association of America (RIAA), Motown has now become a member of that lobbying organisation.

**FOLLOWING WEA'S** lead, both Capitol and CBS have upped the list price of singles from \$1.29 to \$1.49 (approximately 75p), with Capitol also raising its wholesale LP prices along WEA lines. CBS is further said to be exploring the possibility of a \$5.98 instead of \$6.98 wholesale price for catalogue product (generally defined as not having been on the charts for six months) as an inducement for retailers to re-emphasise this sector.

**SHORTS: A and M** quietly returned to CBS for at least some of its pressing needs. Official word is that the RCA plants couldn't handle the sudden new load, and that CBS is pressing singles until "adjustments can be made". A and M insists it is a temporary situation. Also watch for Rocket to get out of its deal with RCA and return to MCA... Pickwick, the \$550 million retail/rack/distribution wing of American Can, has opened an 18,000 square feet record supermarket in Chicago. In addition to an exceptional amount of display space (including a 160-foot long and 12 foot high merchandising wall), the music store includes a 35-foot long stage equipped to handle in-store appearances and facilities for projection TV screening.

The RIAA has revised its gold and platinum rules... 120 days must now elapse before an audit for gold

or platinum certification can be requested. The move was made to eliminate the "ship 'em gold, return 'em platinum" complaints... producer extraordinaire Arif Mardin is suing the Robert Stigwood Organisation for one million dollars in damages for allegedly including the version of Jive Talkin' that he produced on the Saturday Night Fever soundtrack without paying him. Mardin also claims that the Fever album was available in three versions — one with his version of the song, one with a live version that he did not produce but for which he is credited on the album, and one with the live version without his name.

Polygram has created an indie production company, Musiverse, to develop black and country acts, primarily out of Nashville. Former Phonogram/Mercury general manager and executive vice president Charlie Fach heads the operation, which has already signed R and B act Fun and country singer Kiernan Kane... despite a drop-off in points, disco outlet WKTU remained ahead of long time No. 1 station New York, WABC. WKTU competitor WBSL continued to gain momentum under the leadership of Frankie Crocker, recently returned to the station, in the April/May Arbitration ratings, proving that, although many see disco levelling off (and getting more mainstream), dance music is the beat for summer '79.

## Disco dancing day draws near

**TOKYO:** The local heat for the second International Disco Dance Contest will take place here in August, organised by the Foundation for Disco, which has 10 branches throughout Japan.

The event will be a couples-only competition, and 10 couples will be chosen for the final from the Kansai area. The final will be held on September 10, and the winning couple will get a free five-day trip to Monte Carlo, where the international final is to be held.

The venue for the Japanese eliminating heats is not being disclosed as the contest will be private apart from media personnel attending to cover it. Discs to be used for the contest are, Do It, by Taste of Honey, Wonderland by Maria, a Japanese singer, and Boogie Woogie Dancin' Shoes by Claudia Barry.

TV Channels 8 and 10 are expected to cover the event, which is being sponsored by Toshiba-EMI. Japanese disc jockey Tadaki Dan won first prize at the first International Disco Dance Contest held last year in London.

### Dateline: Tokyo

**STILL IN** discoland, the 1979-80 Disco Forum will be held at Tokyo's Tekoku Hotel in Hibiya from August 29 to 31, sponsored by *Billboard* and Japan Airlines. It will be the first time the forum has taken place in Japan.

Guest appearances will be made by Sister Sledge, Amii Stewart and Evelyn Champagne King, and there will be special seminars chaired by New York disc jockey Jim Burgess among others. The cost per person for the event is 100,000 yen or 80,000 yen if you are a disc jockey.

**TOSHIBA-EMI's** in-house label, East World, will distribute the newly

created affiliate label of OPA. Specialising in Latin American music recorded and sung in Japanese by Latin American musicians, OPA has been established in conjunction with the Ozawa Music Office production company.

Claudia Real, a Mexican singer, has already recorded for the label, and another OPA artist, Graciela Susana, has met with previous success in Japan. OPA releases are being scheduled on a three-month basis.

The East World label and its affiliates are distributed only in Japan at present. Talent to be produced and recorded on the OPA label will be scouted by the OPA-Ozawa team in both Japan and Latin America.

**NIPPON HOSO Kyokai (NHK)** has purchased the full-length film featuring Wings entitled Wings Over The World and shot during the band's European and American tours. The film is expected to be screened this September.

## Van Halen imminent

**JOHANNESBURG:** David Lee Roth and Van Halen have just completed a hectic two-day promotional trip to South Africa to weigh up the situation here.

The pair met a cross-section of the republic's music industry at a multi-racial reception held at the Plum Crazy disco in this city. Plans are underway for a tour by the full band later in the year, and, judging by the airtime Van Halen has been getting, it could be a sell-out.

**AS THIS** is the Year of the Child, it was only a matter of time before a disc came along utilising the same title.

Anton van Rooyen, a musician prominent here for the past 10 years, is the composer responsible, and an early chart entry is predicted.

Of late van Rooyen has been concentrating on his writing more than playing, and South African music industry observers regard him as a talent of international potential.

### Dateline: Johannesburg

There is a possibility he may attend the Interpop '79 event in London in September as a prelude to spreading his international wings.

**THE QUIBELL** Brothers are bringing in American soul star Wilson Pickett for a tour which opens in Johannesburg on August 2.

Pickett will be backed by his own band, the Midnite Movers, and the first half of each concert of the tour will be a showcase for local Black talent.

### Recordings up in Finland

**HELSINKI:** Production of recordings in Finland was up some 12 per cent in 1978, compared with the previous year, with the biggest percentage increase being in the singles field.

Edited by  
NIGEL HUNTER

Of all 1,186 titles at domestic level, 466 were LPs, 392 cassettes and 328 singles or extended plays according to the statistics in the latest edition of *Suomalaisen musiikkiteollisuuden vuosikatsaus*, edited by Urpo Haapanen.



**HAMBURG:** Michael Hoppe (left) has been appointed popular repertoire division director of Polydor International Hamburg. Hoppe, 34, returns to Hamburg after four years as A and R director of Polygram Canada, during which he signed Frank Mills, who scored an international hit with *Music Box Dancer*. Hoppe will report to Polydor International vice president Freddy Haayen. Other popular repertoire division appointments announced are (from left) Hille Hillekamp as promotion department manager, Ruediger Litza as product department manager, and Hans Burghard as operations department manager.

## News in brief...

**PARIS:** Band-leaders in France are getting together to fight the ever-growing number of touring discotheques, set up in tents and marquees in many parts of the country.

Georges Jouvin, who heads the orchestra leaders' syndicate here, is fronting the drive to track down those who organise these discos and who, in the main, pay no copyright royalties on the music they use.

Though most of them use poor-quality equipment, there is evidence they draw away many people from the normal weekend dances at which bands and orchestras are employed.

**BRUSSELS:** RCA Records Belgium, which acquired fully independent affiliate status in May, has signed a distribution agreement with Discodisc 'AZ France.

Under the agreement, RCA Belgium will handle in this country the AZ and BAM labels, whose artists include Michele Torr, C. Jerome, A. Verchuren, Mouloudji and Isabelle Mayereau.

**SYDNEY:** The Rickie Lee Jones debut album on Warner went platinum exactly two months after its release here with sales in excess of 50,000 units. Coinciding with this announcement, the LP hit the No. 1 spot in the Kent Report album chart. Warner attributes the swift success initially to the promotional film clip screened on the nationwide TV programmes *Nightmoves*, *Countdown* and *Sounds Unlimited*.

# MUSIC WEEK

# ALBUMS CHART

# TOP 75

ALBUMS

## WEEK ENDING JULY 28 1979

1	2	THE BEST DISCO ALBUM IN THE WORLD	Werner Brothers K 58062
2	1	REPLICAS Tubeway Army	Beggars Banquet BEGA 7
3	3	DISCOVERY Electric Light Orchestra	Jet JETLX 500
4	5	PARALLEL LINES Blondie	Chrysalis CDL 1192
5	8	BREAKFAST IN AMERICA Supertramp	A&M AMLK 63708
6	6	BRIDGES John Williams	Lotus WH 5015
7	4	LIVE KILLERS Queen	EMI EMSP 330
8	7	I AM Earth Wind & Fire	CBS 86084
9	10	NIGHT OWL Gerry Rafferty	United Artists UAK 30238
10	12	VOULEZ VOUS Abba	Epic EPC 86086
11	24	OUTLANDOS D'AMOUR Police	A&M AMLH 68502
12	11	COMMUNIQUE Dire Straits	Vertigo 9102 031
13	16	RUST NEVER SLEEPS Neil Young and Crazy Horse	Reprise K 54105
14	17	LODGER David Bowie	RCA BOW LP 1
15	13	LAST THE WHOLE NIGHT LONG James Last	Polydor PTD 001
16	18	THE BEST OF THE DOOLEYS The Dooleys	GTO GTTV 038
17	14	MANILOW MAGIC Barry Manilow	Arista ARTV 2
18	9	BACK TO THE EGG	
35	60	MORNING DANCE Spyro Gyra	Infinity INS 2033
36	19	MADE IT THROUGH THE RAIN Gerard Kenny	RCA Victor PL 25218
37	39	OUT OF THE BLUE Electric Light Orchestra	Jet JETDP 400
38	35	THE GREAT ROCK AND ROLL SWINDLE Sex Pistols	Virgin VD 2510
39	51	STREET LIFE Crusaders	MCA MCF 3008
40	32	CANDY O Cars	Elektra K 52148
41	26	AT BUDOKAN Bob Dylan	CBS 96004
42	38	FATE FOR BREAKFAST Art Garfunkel	CBS 86082
43	36	WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000/WOW 100
44	42	THE BILLIE JO SPEARS SINGLES ALBUM Billie Jo Spears	United Artists UAK 30231
45	56	52ND STREET Billy Joel	CBS 83181
46	41	SPIRITS HAVING FLOWN Bee Gees	RSO RSBG 001
47	71	TRIBUTE TO THE MARTYRS Steel Pulse	Island ILPS 9568
48	43	NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS Sex Pistols	Virgin V 2086
49	67	BARBRA STREISAND'S GREATEST HITS VOL. 2 Barbra Streisand	CBS 10012
50	57	DYNASTY Kiss	Casablanca CALH 2051
51	58	IT'S ALIVE Ramones	Sire SRK 26074
52	33	THIS IS IT Various	CBS 10014
53	-	THE WARRIORS Original Soundtrack	A&M AMLH 64761
54	70	SECRETS Robert Palmer	Island ILPS 9544
55	52	WE ARE FAMILY Sister Sledge	Atlantic K 50587
56	45	A MONUMENT TO BRITISH ROCK Various	Harvest EMTV 17
57	48	REPEAT WHEN NECESSARY Dave Edmunds	Swansong SSK 59409
58	66	RUMOURS Fleetwood Mac	Warner Brothers K 56344
59	49	RHAPSODIES	

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**NOW EVEN COOLER FOR CATS**

SQUEEZE'S ALBUM "COOL FOR CATS" IS NOW AVAILABLE IN FIVE DIFFERENTLY COLOURED SLEEVES

Includes Hit Singles "UP THE JUNCTION", "COOL FOR CATS" and "GOODBYE GIRL".

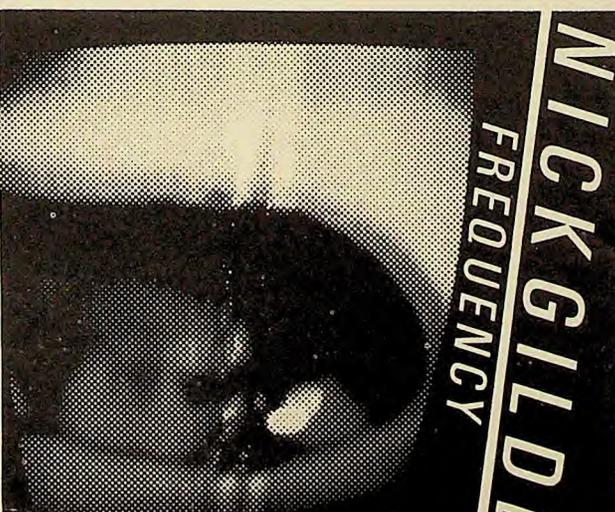
ALBUM AMLH 68503

AM RECORDS

TONESTYLED TO MATCH YOUR EYES

**NICK GILDER**

**FREQUENCY**



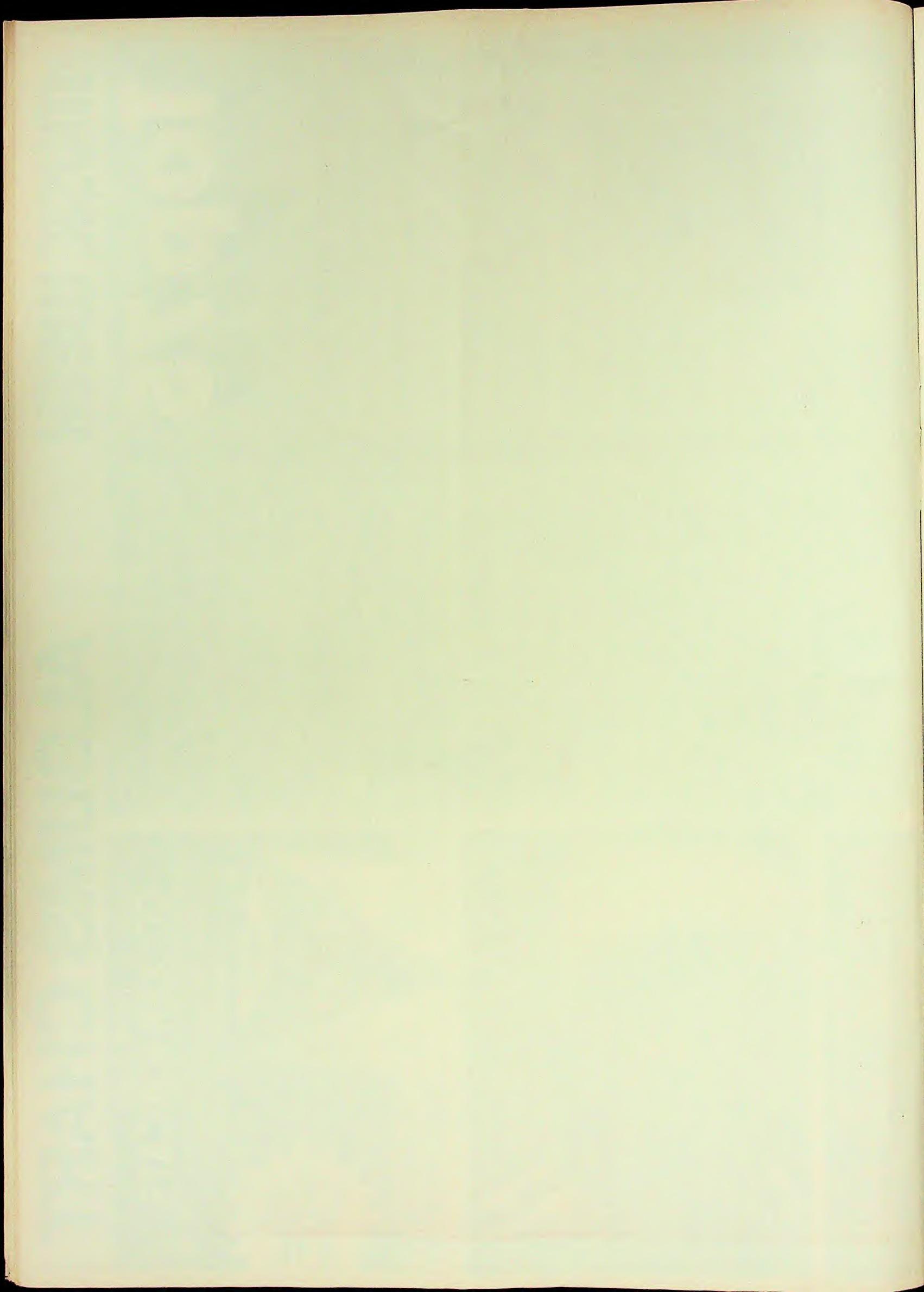
NEW ALBUM AVAILABLE NOW CHR1219.

Chrysalis Records

THE LEGENDARY

**RITCHIE VALENS**

ORIGINAL ROCK 'N' ROLL CLASSICS INCLUDING HIS SINGLE



# DEALER GUIDE TO AIRPLAY ACTION

## Radio 1

### RADIO ONE FEATURED FORTY

ARE FRIENDS ELECTRIC — Tubeway Army (Beggars Banquet BEG 18)  
AFTER THE LOVE HAS GONE — Earth Wind and Fire (CBS 7721)  
BABYLON BURNING — Ruts (Virgin VS 271)  
BAD GIRLS — Donna Summer (Casablanca CAN 155)  
BEAT THE CLOCK — Sparks (Virgin VS 270)  
BOOGIE DOWN — Real Thing (Pye 7P 109)  
BORN TO BE ALIVE — Patrick Hernandez (RCA GEMS 4)  
BREAKFAST IN AMERICA — Supertramp (A&M AMS 7451)  
CAN'T STAND LOSING YOU — Police (A&M AMS 7384)  
CHUCK E'S IN LOVE — Rickie Lee Jones (Warner Brothers K 17390)  
DO ANYTHING YOU WANT TO — Thin Lizzy (Vertigo LIZZY 4)  
DUKE OF EARL — Darts (Magnet MAG 147)  
GIRLS GIRLS GIRLS — Candidate (RAK 295)  
GIRLS TALK — Dave Edmunds (Swann Song SSK 19418)  
GOOD TIMES — Chic (Atlantic K 11310)  
HERE COMES THE SUMMER — Undertones (Sire SIR 4022)  
HIT AND MISS JUDY — Wreckless Eric (Stiff BUY 49)  
I DON'T LIKE MONDAYS — Boomtown Rats (Ensign ENY 30)  
IF I HAD YOU — Korgis (Rialto TREB 103)  
IS SHE REALLY GOING OUT WITH HIM — Joe Jackson (A&M AMS 7459)  
JUST WHEN I NEEDED YOU MOST — Randy Van Warmer (Island WIP 6516)  
KID — The Pretenders (Real ARE 9)  
LADY LINDA — Beach Boys (Caribou 7427)  
LADY WRITER — Dire Straits (Vertigo 6059 230)  
LET'S SPEND THE NIGHT TOGETHER — Roger Chapman (Acrobat BAT 9)  
LIVING ON THE FRONT LINE — Eddy Grant (Ensign ENY 26)  
MINUTE BY MINUTE — Doobie Brothers (Warner Brothers K 17411)  
MY SHARONA — The Knack (Capitol CL 16087)  
OOH WHAT A LIFE — Gibson Brothers (Island WIP 6503)  
REGGAE FOR IT NOW — Bill Lovelady (Chrisman CB 337)  
ROCK AROUND THE CLOCK — Telex (Sire 4020)  
SILLY GAMES — Janet Kay (Scope SC 2)  
STAY WITH ME TILL DAWN — Judie Tzuke (Rocket XPRES 17)  
SUNSHINE HOTEL — Richard T. Bear (RCA PB 1470)  
THE BOSS — Diana Ross (Motown TMG 1150)  
THE DIARY OF HORACE WIMP — Electric Light Orchestra (Jet 150)  
VOULEZ VOUS/ANGEL EYES — Abba (Epic EPC 7499)  
WANTED — Dooleys (GTO GT 249)  
WE DON'T TALK ANY MORE — Cliff Richard (EMI 2975)  
YOU REALLY ROCK ME — Nick Gilder (Chrysalis CHS 2332)

**RECORDS OF THE WEEK**  
Andy Peebles: LADY WRITER — Dire Straits (Vertigo 6059 230)  
Simon Bates: SUNSHINE HOTEL — Richard T. Bear (RCA PB 1470)  
Paul Burnett: THE LONELIEST MAN IN THE WORLD — The Tourists (LOGO 90360)  
Tony Blackburn: AFTER THE LOVE HAS GONE — Earth Wind and Fire (CBS 7721)  
Kid Jensen: HIDING AND SEEKING NO MORE — Pam Nestor (Chrysalis CHS 2349)

## Radio 2

### ALBUM OF THE WEEK

David Hamilton: DON'T TAKE LOVE FOR GRANTED — Lulu (Rocket TRAIN 8)

## Radio Luxembourg

### BULLETS

BETTER NOT LOOK DOWN — B.B. King  
CRYING — Instant Funk (Salsoul) SSOL 12)  
IS SHE REALLY GOING OUT WITH HIM — Joe Jackson (A&M AMS 7459)  
WHAT YA GONNA DO WITH MY LOVE — Stephanie Mills (20th Century TC 2415)  
STRUT YOUR FUNKY STUFF — Frantique (Philadelphia PIR 7738)

### POWER PLAY

REGGAE FOR IT NOW — Bill Lovelady (Charisma CB 337)

## TOP ADD ONS

- 1 AFTER THE LOVE HAS GONE — Earth Wind and Fire (CBS 7721) R1, C, BR, D, M, B, S, TV, RT, Md, Bb.
- 2 JUST WHEN I NEEDED YOU MOST — Randy Van Warmer (Island WIP 6516) R1, C, BR, RC, H, F, TV, RT.
- 3 LADY WRITER — Dire Straits (Vertigo 6059 230) R1, H, F, S, TV, U, MX.
- 4 WE'VE GOT LOVE — Peaches and Herb (Polydor POSP 65) C, RC, M, H, S, TV.
- 4 WHEN WILL YOU BE MINE — Average White Band (RCA XB 1096) RC, M, H, F, Md, SC.

Station abbreviations: **R1** Radio One; **B** Beacon; **BR** BRMB; **Bb** BBC Blackburn; **CR** Capital; **C** Clyde; **RC** City; **D** Downtown; **F** Forth; **H** Hallam; **Hm** BBC Humberstone; **L** BBC London; **RL** Luxembourg; **M** Metro; **Md** BBC Medway; **Mr** BBC Merseyside; **O** Orwell; **P** Pennine; **PR** Piccadilly; **PS** Plymouth Sound; **S** Swansea Sound; **T** Tees; **RT** Trent; **TV** Thames Valley; **U** BBC Ulster; **V** Victory; **SC** Scotland; **MX** Manx.

## Beacon Radio

WOLVERHAMPTON/  
BLACK COUNTRY

### ADD ONS

AFTER THE LOVE HAS GONE — Earth Wind and Fire (CBS 7721)  
WE DON'T TALK ANY MORE — Cliff Richard (EMI 2975)

## BRMB

BIRMINGHAM

### ADD ONS

DUKE OF EARL — Darts (Magnet MAG 147)  
BEAT THE CLOCK — Sparks (Virgin VS 270)  
ROCK AROUND THE CLOCK — Telex (Sire SIR 4020)  
OOH WHAT A LIFE — Gibson Brothers (Island WIP 6503)  
MORNING DANCE — Spyro Gyra (Infinity INF 111)  
HERE COMES THE SUMMER — Undertones (Sire SIR 4022)  
THE BOSS — Diana Ross (Motown TMG 1150)  
AFTER THE LOVE HAS GONE — Earth Wind and Fire (CBS 7721)  
JUST WHEN I NEEDED YOU MOST — Randy Van Warmer (Island WIP 6516)  
LOVE HAS GOT A HOLD ON ME — Dollar (Carrere CAR 122)  
JE SURVIVRAI — Regine (Carrere CAR 121)

## Radio City

LIVERPOOL

### HIT PICKS

Roger Blyth: JUST WHEN I NEEDED YOU MOST — Randy Van Warmer (Island WIP 6516)  
Phil Easton: SURRENDER — Cheap Trick (Epic EPC 7729)  
Johnny Jason: WHEN WILL YOU BE MINE — Average White Band (RCA XB 1096)  
Dave Eastwood: BEAT THE CLOCK — Sparks (Virgin VS 270)  
Kevin Curtis: BOOGIE DOWN — Real Thing (Pye 7P 109)  
Billy Butler: FALLING IN LOVE — Florence Warner (Chrysalis CHS 2348)  
Mark Joenz: WE GOT LOVE — Peaches and Herb (Polydor POSP 65)  
Dave Lincoln: IF I SAID YOU HAD A BEAUTIFUL BODY WOULD YOU HOLD IT AGAINST ME — Bellamy Brothers (Warner Brothers K 17405)

### ADD ONS

OH WHAT A NIGHT FOR ROMANCE — Stephanie De Sykes (Ariola ARO 176)  
HERE COMES SUMMER — Undertones (Sire SIR 4022)  
BOY OH BOY — Racey (RAK 297)  
SHADOW IN THE MOONLIGHT — Anne Murray (Capitol CL 16091)  
THE MAIN EVENT — Barbra Streisand (CBS 7714)

## Radio Clyde

GLASGOW

### HIT PICKS

Dave Marshall: REGGAE FOR IT NOW — Bill Lovelady (Charisma CB 337)  
Richard Park: MOTOWN REVIEW — Philly Cream (Fantasy FTC 180)  
Dougie Donnelly: AFTER THE LOVE HAS GONE — Earth Wind and Fire (CBS 7721)  
Jeff Cooper: NO TIME TO LOSE — Tarney Spencer Band (A&M AMS 7456)  
Bill Smith: WE'VE GOT LOVE — Peaches and Herb (Polydor POSP 65)  
Tim Stevens: WITH ONE BOUND HE WAS FREE — Bunk Dogger (RCA PB 5171)

### CURRENT CHOICE

IF I SAID YOU HAD A BEAUTIFUL BODY WOULD YOU HOLD IT AGAINST ME — Bellamy Brothers (Warner Brothers K 17405)

### ADD ONS

D. J. — David Bowie (RCA POW 3)  
GONE GONE GONE — Johnny Mathis (CBS 7730)  
HERE COMES THE SUMMER — Undertones (Sire SIR 4022)  
LOVE'S GOT A HOLD ON ME — Dollar (Carrere CAR 122)  
YOU NEVER KNOW WHAT YOU'VE GOT — Me and You (Laser LAS 8)  
JUST WHEN I NEEDED YOU MOST — Randy Van Warmer (Island WIP 6516)  
IT'S TOO FUNKY IN HERE — James Brown (Polydor POSP 68)

## Downtown Radio

BELFAST

### HIT PICKS

John Paul: DOUBLE VISION — Foreigner (Atlantic K 11199)  
Trevor Campbell: OH WHAT A NIGHT FOR ROMANCE — Stephanie De Sykes (Ariola ARO 176)  
Michael Henderson: NO TIME TO LOSE — Tarney Spencer Band (A&M AMS 7456)  
Eddie West: AFTER THE LOVE HAS GONE — Earth Wind and Fire (CBS 7721)  
Lynda Jayne: SAY IT AIN'T SO JOE — Gary Brooker (Chrysalis CHS 2341)

### ADD ONS

WE GOT TO GET OUT OF THIS PLACE — Gilla (Ariola/Hansa AHA 544)  
THERM WARFARE — Heatwave (GTO GT 253)  
KISS YOU ALL OVER — Millie Jackson (Polydor 2095 091)  
GONE GONE GONE — Johnny Mathis (CBS 7730)  
LUCKY DAY — Alan Price (Jet 148)  
RAINCOAT AND A ROSE — Chris Rea (Magnet MAG 151)  
GONE GONE GONE — Johnny Mathis (CBS 7730)  
THERM WARFARE — Heatwave (GTO GT 253)

## Radio Forth

EDINBURGH

### HITPICKS

Mike Scott: KISS IN THE DARK — Pink Lady (Atlantic K 12354)  
Steve Hamilton: THIS IS YOUR LUCKY DAY — Alan Price (Jet 148)  
Bill Torrence: JUST WHEN I NEEDED YOU MOST — Randy Van Warmer (Island WIP 6516)  
Brian Ford: KISS YOU ALL OVER — Millie Jackson (Polydor 2095 091)  
Jay Crawford: WHEN WILL YOU BE MINE — Average White Band (RCA XB 1096)

### ADD ONS

LADY WRITER — Dire Straits (Vertigo 6059 230)  
WE GOTTA GET OUT OF THIS PLACE — Gilla (Ariola Hansa AHA 544)  
BEAT THE CLOCK — Sparks (Virgin VS 270)  
I DON'T LIKE MONDAYS — Boomtown Rats (Ensign ENY 30)

# MUSIC WEEK

## A&M's TOP 5 SINGLES

- |   |                                    |                |
|---|------------------------------------|----------------|
| 1 | SUPERTRAMP<br>Breakfast In America | A & M AMS 7451 |
| 2 | POLICE<br>Can't Stand Losing You   | A & M AMS 7381 |
| 3 | SQUEEZE<br>Up The Junction         | A & M AMS 7444 |
| 4 | DICKIES<br>Paranoid                | A & M AMS 7368 |
| 5 | STYX<br>Renegade                   | A & M AMS 7446 |

## REAL THING NEWSINGLE

YOU FELT THE FORCE-NOW  
**'BOOGIE'  
DOWN'**  
(GET FUNKY NOW)

12" 12P109  
7" 7P109

STRAIGHT INTO THE  
TOP 50



# NICK GILDER

# SINGLES CHART

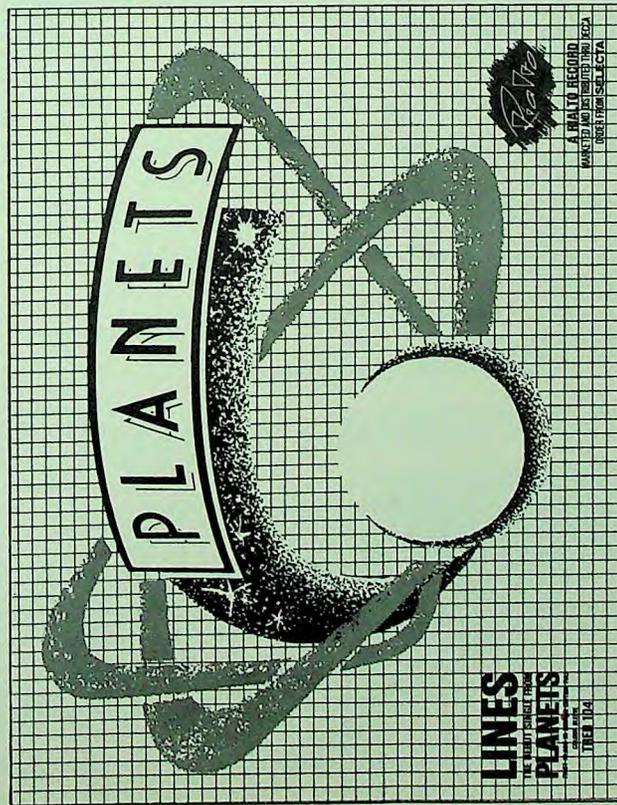
## TOP 75 SINGLES

WEEK ENDING JULY 28 1979

1	DON'T LIKE MONDAYS Boombtown Rats	Ensign ENY 30	35	HARMONY IN MY HEAD Buzcocks	United Artists UP 36541
2	ARE FRIENDS ELECTRIC Tubeway Army	Beggars Banquet BEG 18	36	KID The Pretenders	Real ARE 9
3	SILLY GAMES Janet Kay	Scope SC 2	37	OOH WHAT A LIFE Gibson Brothers	Island WIP 6503
4	GIRLS TALK Dave Edmunds	Swan Song SSK 19418	38	SINCE I DON'T HAVE YOU Art Garfunkel	CBS 7371
5	WANTED Dooleys	GTO GT 249	39	HERE COMES THE SUMMER Undertones	Sire SIR 4022
6	MY SHARONA Knack	Capitol CL 16087	40	THE LONE RANGER Quantum Jump	Electric WOT 33
7	GOOD TIMES Chic	Atlantic K 11310	41	ROCK AROUND THE CLOCK Telex	Sire SIR 4020
8	C'MON EVERYBODY Sex Pistols	Virgin VS 272	42	PLAYGROUND TWIST Siouxsie & The Banshees	Polydor POSP 59
9	LADY LYNDIA Beach Boys	Caribou CRB 7427	43	MORNING DANCE Spyro Gyra	Infinity INF 111
10	BREAKFAST IN AMERICA Supertramp	A&M AMS 7451	44	RING MY BELL Anita Ward	TK TKR 7543
11	LIGHT MY FIRE/137 DISCO HEAVEN Amii Stewart	Atlantic/Hansa K 11278	45	PARANOID Dickies	A&M AMS 7368
12	ANGEL EYES/VOULEZ VOUS Abba	Epic EPC 7499	46	THE BOSS Diana Ross	Motown TMG 1150
13	BORN TO BE ALIVE Patrick Hernandez	Gem/Aquarius GEM 4	47	I WILL SURVIVE Billie Jo Spears	United Artists UP 601
14	BAD GIRLS Donna Summer	Casablanca CAN 155	48	DON'T KILL IT CAROL Manfred Mann's Earth Band	Bronze BRO 77
15	CAN'T STAND LOSING YOU Police	A&M AMS 7381	49	GOLD John Stewart	RSO 35
16	MAYBE Thom Page	RSO 34	50	SWEET LITTLE ROCK 'N' ROLLER Showaddywaddy	Arista 278
17	BABYLON BURNING Ruts	Virgin VS 271	51	LET'S GO Cars	Elektra K 12371
18	CHUCK E'S IN LOVE D. L. & The J. J. Valves	Worner Brothers W 17301	52	BOOGIE WONDERLAND Earth Wind & Fire/Emotions	CBS 7292
			53	WHO WERE YOU WITH IN THE MOONLIGHT Dollar	Carrere CAR 110
			54	STAR Nazareth	Mountain TOP 45
			55	AFTER THE LOVE HAS GONE Earth Wind & Fire	CBS 7721
			56	I'M A SUCKER FOR YOUR LOVE Teena Marie	Motown TMG 1146
			57	THEME FROM DEER HUNTER (CAVATINA) Shadows	EMI 2939
			58	MARRIED MEN Bonnie Tyler	RCA PB 5164
			59	DANCE AWAY Roxy Music	Polydor POSP 44

(You Really) ROCK ME

New single available now  
on a picture disc CXP 2332



18	31	Rickie Lee Jones DO ANYTHING YOU WANT TO Thin Lizzy	Warner Brothers K 17390
19	16	IF I HAD YOU Korgis	Vertigo LIZZY 4
20	25	BEAT THE CLOCK Sparks	Rialto TREB 103
21	49	GO WEST Village People	Virgin VS 270
22	17	WE DON'T TALK ANYMORE Cliff Richard	Mercury 6007 221
23	35	LIVING ON THE FRONT LINE Eddy Grant	EMI 2975
24	18	SPACE BASS Slick	Ice/Ensign ENY 26
25	21	DEATH DISCO Public Image Ltd	Fantasy FTC 176
26	20	THE DIARY OF HORACE WIMP Electric Light Orchestra	Virgin VS 274
27	71	NIGHT OWL Gerry Rafferty	Jet 150
28	7	UP THE JUNCTION Squeeze	United Artists UP 36512
29	9	STAY WITH ME TILL DAWN Judie Tzuke	A&M AMS 7444
30	33	DUKE OF EARL Darts	Rocket XPRES 17
31	29	BOOGIE DOWN Real Thing	RCA BOW 3
32	42	STRANGLE HOLD UK Subs	Magnet MAG 147
33	50	MILLION (PLATINUM)	Pye 7P 109
34	26	MILLION (GOLD)	Gem GEM 5
		MILLION (SILVER)	

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# BILLY PAUL hit single

# 'Bring The Family Back'

7456

Top 75 compiled for Music Week and BBC based upon 250 from a panel of 450 conventional record outlets by the British Market Research Bureau Ltd.

59	41	MINUTE BY MINUTE Doobie Brothers	Polydor POSP 44
60	47	I WAS MADE FOR LOVIN' YOU Kiss	Warner Brothers K 17411
61	54	BRING THE FAMILY BACK Billy Paul	Casablanca CAN 152
62	51	LADY WRITER Dire Straits	Philadelphia PIR 7456
63	NEW	WE ARE FAMILY Sister Sledge	Vertigo 6059 230
64	37	H.A.P.P.Y. RADIO Edwin Starr	Atlantic K 11293
65	40	THE BITCH Olympic Runners	RCA TC 2408
66	NEW	CONSCIOUS MAN Jolly Brothers	Polydor POSP 63
67	NEW	SUNDAY GIRL Blondie	United Artists UP 36415
68	35	BANG BANG B. A. Robertson	Chrysalis CHS 2320
69	NEW	GET ANOTHER LOVE Cherrel Curtis	Asylum K 13152
70	53	YOU NEVER KNOW WHAT YOU'VE GOT Me & You	Pye 12P 5003
71	NEW	CAVATINA (Original Soundtrack from Deer Hunter) John Williams	Laser LAS 8
72	48	DR. JACKYLL & MR. FUNK Jackie McClean	Cube BUG 80
73	57	GANGSTERS Specials	RCA PB 1575
74	NEW	GOING THROUGH THE MOTIONS Hot Chocolate	2 Tone TT 1
75	NEW		RAK 296

# AIRPLAY ACTION

## Radio Hallam

SHEFFIELD

### HIT PICKS

Keith Skues: WE GOT LOVE — Peaches and Herb (Polydor POSP 65)  
Roger Moffat: JUST WHEN I NEEDED YOU MOST — Randy Van Warmer (Island WIP 6516)  
Johnny Moran: RAINCOAT AND A ROSE — Chris Rea (Magnet MAG 151)  
Colin Slade: WHEN WILL YOU BE MINE — Average White Band (RCA XB 1096)  
Ray Stewart: DO YOU WANNA GO PARTY — K.C. And The Sunshine Band (TK TKR 7539)  
Bill Crozier: THE MAIN EVENT — Barbra Streisand (CBS 7714)  
Martin Kelner: HERSHAM BOYS — Sham 69 (Polydor POSP 64)  
Maggie Mash: ONE GOOD REASON — Streetband (Logo GO 356)

### ADD ONS

HIT AND MISS JUDY — Wreckless Eric (Stiff BUY 49)  
LADY WRITER — Dire Straits (Vertigo 6059 230)  
MAKE BELIEVE LOVERS — Anita Ward (TK TKR 7551)

## Metro Radio

NEWCASTLE

### ADD ONS

WE'VE GOT LOVE — Peaches and Herb (Polydor POSP 65)  
THE MAIN EVENT — Barbra Streisand (CBS 7714)  
A RAINCOAT AND A ROSE — Chris Rea (Magnet MAG 151)  
LOVE WILL MAKE YOU FAIL IN SCHOOL — Rocky Sharpe and The Replays (Chiswick CHIS 114)  
AFTER THE LOVE IS GONE — Earth Wind and Fire (CBS 7721)  
JUDAS — Voyager (Mountain TOP 46)  
MOTOWN REVIEW — Philly Cream (Fantasy FTC 180)  
CHEEK TO CHEEK — Lowell George (Warner Brothers K 17379)  
MINUTE BY MINUTE — Doobie Brothers (Warner Brothers K 17411)  
STRANGE FASCINATION — Liner (Atlantic K 11336)  
LOVE'S GOTTA HOLD ON ME — Dollar (Carrere CAR 122)  
WHEN WILL YOU BE MINE — Average White Band (RCA XB 1096)

## Swansea Sound

SWANSEA

### HIT PICKS

Stuart Freeman: AFTER THE LOVE HAS GONE — Earth Wind and Fire (CBS 7721)  
John Sachs: SAY IT AIN'T SO JOE — Gary Brooker (Chrysalis CHS 2347)  
Travis Baxter: WE GOT LOVE — Peaches and Herb (Polydor POSP 65)  
Steve Dewitt: GIRLS GIRLS GIRLS — Candidate (RAK 295)

### ADD ONS

LADY WRITER — Dire Straits (Vertigo 6059 230)  
MONEY — Flying Lizards (Virgin VS 276)  
HERE COMES THE SUMMER — Undertones (Sire SIR 4022)  
I DON'T LIKE MONDAYS — Boomtown Rats (Ensign ENY 30)  
I COULDN'T BELIEVE A WORD — The 45's (Chopper CHEAP 45)  
I WAS MADE FOR LOVING YOU — Kiss (Casablanca CAN 151)

## Radio Tees

TEESSIDE

### ADD ONS

THE LONELIEST MAN IN THE WORLD — Tourists (Logo GO 360)  
LINES — The Planets (Rialto TREB 104)  
BLACK SLACKS — Matchbox (Magnet MAG 152)  
GONE GONE GONE — Johnny Mathis (CBS 7730)  
RAINCOAT AND A ROSE — Chris Rea (Magnet MAG 151)  
WE GOTTA GET OUT OF THIS PLACE — Gilla (Ariola Hansa AHA 544)  
FOOL OVER YOU — Freddie Meyer (Barn)  
OH WHAT A NIGHT FOR ROMANCE — Stephanie De Sykes (Ariola ARO 176)  
SOME DAY I MAY — Boy Bastin (DJM DJS 10917)

## Radio 210

THAMES VALLEY

### ADD ONS

LOVE OF MY LIFE — Queen (EMI 2959)  
GONE GONE GONE — Johnny Mathis (CBS 7730)  
I DON'T LIKE MONDAYS — Boomtown Rats (Ensign ENY 30)  
AFTER THE LOVE HAS GONE — Earth Wind and Fire (CBS 7721)  
THE DIARY OF HORACE WIMP — Electric Light Orchestra (Jet 150)  
LADY WRITER — Dire Straits (Vertigo 2059 230)  
IS SHE REALLY GOING OUT WITH HIM — Joe Jackson (A&M AMS 7459)  
JUST WHEN I NEEDED YOU MOST — Randy Van Warmer (Island WIP 6516)  
BANG BANG — B. A. Robertson (Elektra/Asylum K 13152)  
IF I HAD YOU — Korgis (Rialto TREB 103)  
YOU TAKE MY BREATH AWAY — Rex Smith (CBS 7451)  
WE'VE GOT LOVE — Peaches and Herb (Polydor POSP 65)  
I COULD HAVE BEEN A SAILOR — Jack Jones (Polydor 2059 154)

## Radio Trent

NOTTINGHAM

### ADD ONS

D. J. — David Bowie (RCA BOW 3)  
STAY WITH ME TILL DAWN — Judie Tzuke (Rocket XPRES 17)  
BEAT THE CLOCK — Sparks (Virgin VS 271)  
BOOGIE DOWN — Real Thing (Pye 7P109)  
BRING THE FAMILY BACK — Billy Paul (Philadelphia PIR 7456)  
LET'S SPEND THE NIGHT TOGETHER — Roger Chapman (Acrobat BAT 9)  
AFTER THE LOVE HAS GONE — Earth Wind and Fire (CBS 7721)  
OH WHAT A NIGHT FOR ROMANCE — Stephanie De Sykes (Ariola ARO 176)  
GOING THROUGH THE MOTIONS — Hot Chocolate (RAK 296)  
JUST WHEN I NEEDED YOU MOST — Randy Van Warmer (Island WIP 6516)  
IS SHE REALLY GOING OUT WITH HIM — Joe Jackson (A&M AMS 7459)  
DOUBLE VISION — Foreigner (Atlantic K 11199)

## BBC Blackburn

### HIT PICKS

Jude Bunker: SAY IT AIN'T SO JOE — Gary Brooker (Chrysalis CHS 2347)  
Nigel Dyson: AFTER THE LOVE HAS GONE — Earth Wind and Fire (CBS 7721)  
Kath Dutton: HEAVEN MUST HAVE SENT YOU — Bonnie Pointer (Motown TMG 1145)  
Phil Scott: MAURITIUS FAREWELL — The Brothers (Scotia SCO 19)  
Ken Snowdon: RAINCOAT AND A ROSE — Chris Rea (Magnet MAG 151)  
Crispin Huntrods:  
Pat Gibson: COME ON DOWN BOOGIE PEOPLE — David Williams (Ariola ARO 105)  
Peter Lugg: DANCING IN THE STREET — Ray Dorset/Mungo Jerry (Polydor 2059 127)

## BBC Ulster

### ADD ONS

SHADOWS IN THE MOONLIGHT — Anne Murray (Capitol CL 16091)  
LADY WRITER — Dire Straits (Vertigo 6059 230)  
VENGEANCE — Carly Simon (Elektra K 12362)  
GOING THROUGH THE MOTIONS — Hot Chocolate (RAK 296)  
BIRDLAND — Weather Report (CBS 7701)  
CHURCH — Bob Welch (Capitol CL 16086)

## BBC Medway

### PRESENTER PICKS

Brian Faulkner: I COULD HAVE BEEN A SAILOR — Jack Jones (Polydor 2059 154)  
Don Durbridge: FASTER — George Harrison (Dark Horse K 17423)  
John Thurston: PASCALE — Scott Fitzgerald (United Artists UP 36542)  
Mike Brill: I DON'T LIKE MONDAYS — Boomtown Rats (Ensign ENY 30)  
Dave Brown: AFTER THE LOVE HAS GONE — Earth Wind and Fire (CBS 7721)  
Ian Pearson: IF I SAID YOU HAD A BEAUTIFUL BODY WOULD YOU HOLD IT AGAINST ME — Bellamy Brothers (Warner Brothers K 17405)  
Tony Valence: WHEN WILL YOU BE MINE — Average White Band (RCA XB 1096)

### ADD ONS

QUIETLY AND SOFTLY — Catherine Howe (Ariola ARO 174)  
CLOCKIN' IN — The Baboons (Rialto TREB 106)  
GONE GONE GONE — Johnny Mathis (CBS 7730)  
LIFE IS LIKE A SAMBA — David Benoit (Ariola ARO 103)  
SHAKIN' ALL OVER — Alvin Stardust (GALE 1)  
THE MAIN EVENT — Barbra Streisand (CBS 7714)

## BBC Scotland

### HIT PICKS

Tom Ferrie: WHEN WILL YOU BE MINE — Average White Band (RCA XB 1095)  
Jimmy Mack: THIS IS YOUR LUCKY DAY — Alan Price (Jet 148)  
Rhythm & News: MAKE BELIEVE LOVERS — Anita Ward (TK TKR 7551)  
Nightbeat: LOVE'S GOTTA HOLD ON ME — Dollar (Carrere CAR 122)

### ADD ONS

I DON'T LIKE MONDAYS — Boomtown Rats (Ensign ENY 30)  
ANGEL EYES — Abba (Epic EPC 7499)  
STAY WITH ME TILL DAWN — Judie Tzuke (Rocket XPRES 17)  
WE DON'T TALK ANY MORE — Cliff Richard (EMI 2975)

## Manx Radio

### HIT PICKS

Sue Richardson: A WALK IN THE SEA Alan Hull (Rocket XPRES 19)  
Mike Reynolds: LADY WRITER — Dire Straits (Vertigo 6059 230)  
Andy Mac: MORNING LOVERS — Hedda (Pye 7P 113)  
Tony Myles: SAY IT AIN'T SO JOE — Gary Brooker (Chrysalis CHS 2347)  
Dave Eager: I FOUND LOVE — Barry White (Unlimited Gold ULG 7319)  
Stu Lowe: DON'T GIVE IT UP — Linda Clifford (RSO 37)

### ADD ONS

I DON'T LIKE MONDAYS — Boomtown Rats (Ensign ENY 30)  
WE DON'T TALK ANY MORE — Cliff Richard (EMI 2975)  
DUKE OF EARL — Darts (Magnet MAG 147)  
MORNING DANCE — Spyro Gyra (Infinity INF 111)  
I WILL SURVIVE — Billie Jo Spears (United Artists UP 601)  
THE DIARY OF HORACE WIMP — Electric Light Orchestra (Jet 150)

## BBC Leicester

### HIT PICKS

Mick Smith: THE LITTLE GIRL IN ME — Judy Cheeks (Ariola ARO 164)  
Lee McCarthy: BOYS DON'T CRY — The Cure (Fiction FICS 2)  
Alex Lester: CLOSER — Johnny Nash (Epic EPC 7745)

# MUSIC WEEK

# RETAILING SUPPLEMENT

To be published week ending 1st September, 1979.

In this supplement Music Week will explore the possibilities for the diversification of stock, such as pop posters, badges, mirrors, to give the record dealer a chance to fight the slump in recorded music sales.

To ensure that your company is represented in this important issue contact Andrew Brain now on 01-836 1522 for your special requirements.

## MUSIC WEEK

# RETAILING SUPPLEMENT

RECORDS · TAPE RETAILING · MARKETING · RADIO & TV · STUDIOS PUBLISHING

# MUSIC WEEK

Europe's Leading Music Business Paper · A Morgan-Grampian Publication 70p

### INDIES FIGHT FOR EQUAL REPRESENTATION

## Voting controversy splits BPI

### BBC chief warns of road to ruin

From **RODNEY BURBECK**  
**MONTE CARLO:** The managing director of BBC Radio, Aubrey Singer, faced an audience of global music industry leaders here on Tuesday (12) and bravely told them that pop music is on the road to self destruction through its own exploitation.  
In a blistering attack on what he called "the worst extravaganzas of your marketing excesses", Singer told the Ninth International Music and Industry Conference that radio and the record industry should find a solution by working together to

By **TERRI ANDERSON**  
**STRONG OPPOSITION** to the proposed changes in BPI voting structure came from the independent labels at last week's extraordinary general meeting. Clearly having expected such opposition, chairman I.G. Wood closed a lively discussion by using his prerogative to adjourn the vote on the matter to a later date.

The move was a foregone conclusion, but was obviously accepted by all present as the fairest and most sensible way to deal with a long running internal battle.



**Don't waste any time!  
Copy date is 15th August**

... believe  
... there to  
... adding: "There  
... some members who  
... more than others —  
... initially more than some others  
... and if they did not, you would  
... not have an association such as it is  
... today."  
He insisted that company law was  
such that on matters affecting policy  
or statutes of an association like the  
BPI, the independents could not be  
outvoted by the majors, because of  
the law

19	15	DO IT YOURSELF Ian Dury	•	Siff SEEZ 14
20	31	GO WEST Village People		Mercury 9109 621
21	30	THE VERY BEST OF LEO SAYER Leo Sayer	•	Chrysalis CDL 1222
22	20	RICKIE LEE JONES Rickie Lee Jones		Warner Brothers K 56628
23	22	DIRE STRAITS Dire Straits	•	Vertigo 9102 021
24	34	MINIGUS Jon Mitchell		Asylum K 53091
25	23	SKY Sky	•	Ariva ARLH 5022
26	29	BAD GIRLS Donna Summer		Casablanca CALD 5007
27	21	MANIFESTO Roxy Music	•	Polydor POLH 001
28	25	THE WORLD IS FULL OF MARRIED MEN Original Soundtrack		Ronco RTD 2038
29	27	BLACK ROSE - A ROCK LEGEND Thin Lizzy	•	Vertigo 9102 032
30	NEW	20 GOLDEN GREATS Beach Boys	•	Capitol EMTV 1
31	44	SONGBIRD Ruby Winters		K-Tel NE 1045
32	37	IN THE SKIES Peter Green		Creole 1PVK PVLS 101
33	28	THE KIDS ARE ALRIGHT The Who		Polydor 2675 179
34	40	BAT OUT OF HELL Meat Loaf	•	Epic/Cleveland International EPC 92419
60	45	COOL FOR CATS Squeeze		A&M AMLH 66503
61	-	BEATLES CONCERTO Rostal and Schaefer		Parlophone PAS 10014
62	54	SPECTRAL MORNINGS Steve Hackett		Charisma CDS 4017
63	72	THE UNDERTONES The Undertones		Sire SRK 6071
64	59	PLASTIC LETTERS Blondie	•	Chrysalis CHR 1166
65	-	CITY TO CITY Gerry Rafferty		United Artists UAS 30104
66	50	THE BEST OF EARTH WIND & FIRE VOL. 1 Earth Wind & Fire	•	CBS 83284
67	74	BOOGIE BUS Various		Polystar 9198 174
68	-	LEMON POPSICLE Various		Warwick WW 5050
69	-	WINGS GREATEST Wings (McCartney)	•	Parlophone PCTC 256
70	62	DUTY NOW FOR THE FUTURE Devo		Virgin V2125
71	-	SOLID GOLD T. Rex		Nut NUT 5
72	64	LIVE AND DANGEROUS Thin Lizzy	•	Vertigo 6641 807
73	61	LABOUR OF LUST Nick Lowe		Radar RAD 21
74	69	PXR 5 Hawkwind		Charisma CDS 4016
75	-	A NEW WORLD RECORD Electric Light Orchestra	•	Jet JETLP 200



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**ARISTA**

Produced by Todd Rundgren



# ROGER WHITTAKER • 20 ALL TIME GREATS

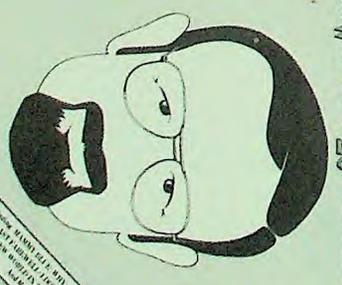
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and 10 vocal tracks from his  
entire career

# EUROPEAN STUDIOS

To be published week ending 13th October, 1979.

For the first time Music Week, Europe's leading music business paper will be featuring the studios of Europe.

Copy date for this supplement is 26th September, 1979.

# GERMAN SUPPLEMENT

To be published week ending 27th October, 1979.

Following our great success last year we shall again be examining the largest and most prosperous music market in Europe. Record companies, music publishers, recording studios, retail trade and radio will all be included in this feature.

Copy date will be 10th October, 1979.

# BENELUX SUPPLEMENT

To be published week ending 1st December, 1979.

Music Week's first focus on Holland, Belgium and Luxembourg will examine the music industry in detail with special emphasis on any moves being made to influence EEC officials and parliament on standardising VAT and other tax rates for the benefit of inter-country trading.

Copy date will be 14th November, 1979.

David Johnston, Music Week's European Sales Representative will be visiting Europe over the next few weeks to discuss these exciting supplements with you.

# MUSIC WEEK

Don't miss out - make sure your company is represented by contacting David Johnston now at Music Week, 40 Long Acre, London, W.C.2. Telephone 01-836 1522 Telex Music Week 299485.

MUSIC WEEK

# SPECIAL SUPPLEMENTS

RECORDS TAPE RETAILING MARKETING RADIO & TV STUDIOS PUBLISHING

# MUSIC WEEK

Europe's Leading Music Business Paper - A Morgan-Grampian Publication 70p

**BBC chief warns of road to ruin**

From **RODNEY BURBECK**  
MONTE CARLO: The managing radio, Aubrey

By **TERRI ANDERSON**  
**STRONG OPPOSITION** to the proposed changes in BPI voting came from the



## INDIES FIGHT FOR EQUAL REPRESENTATION

### Voting controversy splits BPI

functioning efficiently and to its members' satisfaction, the BPI council wanted to make this change. It was a question repeated several times during the meeting by other members, who made it clear that they did not feel they were getting a direct answer from their chairman. He said he did not believe there to

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**DISTRIBUTORS CODE**  
 A - Pye, C - CBS, W - WEA, E - EMI, F - Phonodisc, H - H. R. Taylor, L - Lugtons, R - RCA, S - Selecta, X - Clyde Factors, Z - Enterprise, CR - Creole, P - Pinnacle, RT - Rough Trade, SH - Shannon, Q - Charmdale, G - Lightning, SP - Spartan.

EVERETT OF THE WAR, Horsell Common, JEFF WAYNE'S WAR OF THE WORLDS, CBS 7731/12 7731 (C)  
 GERRY AND THE HOLOGRAMS, Increased Resistance, GERRY AND THE HOLOGRAMS, Absurd A4 (RT)  
 GRAND THEFT, Ruby, JOHNNY WAKELIN, Pye 7P 108 (A)  
**HI**  
 HERSHAM BOYS (THE ROUNDHOUSE TAPES), I Don't Wanna Tell Us The Truth, SHAM 69 Polydor POSP 64 (F)  
 HERSHAM BOYS (THE ROUNDHOUSE TAPES), Rip Off/I'm A Man, I'm A Boy, Tell Us The Truth, SHAM 69, Polydor POSP 1264 (F)  
 HOT HEAD HANDSHAKE TREMBLE, Playthings, CHARLIE FAWN, Warner Brothers/Hansa K 17430 (W)  
 HOT NIGHTS IN PARIS, Axe To Grind, SANDY McLELLAND, Mercury HOT 11 (F)

I WANNA BE YOUR BOYFRIEND, Driving Music, RUBINOOS, Beserkley BZZ 18 (F)  
 IF I HAD A HAMMER, La Bamba/Lemon Tree, TRINI LOPEZ, Lightning LIG 9022 (W)  
 IN THE ARMY, Why Diddle, BLAH BLAH BLAH, Absurd A1 (RT)  
 I'M ON FIRE/T.V./RUNAWAY, It's Looking For The Magic/Standing In The Shadow Of Love/Sleeping, DWIGHT TWILLEY, Island 12X WIP 6502 (E)  
 IOME, I'm Not On My Own, SHORT WAVE, Pye 7P 112 (A)  
 IRIE ITES, The Story Has Been Told, THIRD WORLD, Island WIP 6519 (E)

**JL**  
 JEREMY IS INNOCENT, I'm Jolly Mad, REX BARKER AND THE RICOCHETS, Beggars Banquet BOP 4 (W)  
 LET ME FEEL YOUR HEARTBEAT, Music's My Thing, MUSIC MACHINE, Pye 7P 125 (A)  
 LET YOUR BODY DO THE TALKING, Mellow Terrain, J.K.D. BAND, Satriil SAT 146 (W)  
 LET'S DANCE, Shake, BOMBERS, Flamingo FM4 (E)  
 LOVE ON A SUMMER NIGHT, Bring Back The Night, PEPPER, RCA PB 5173 (R)

LOVE WILL MAKE YOU FAIL IN SCHOOL, A Girl Like You, ROCKY SHARPE, Chiswick CHIS 114 (E)  
 LOVE'S GOT A HOLD ON ME, Tokyo, DOLLAR, Carrere CAR 122 (W)

**MO**  
 MAURITIUS FAREWELL, Loving You, THE BROTHERS, Scotia SCO 19 (E)  
 OUR DAY WILL COME, Bedtime Stories, ESTHER PHILLIPS, Mercury 6167 822 (F)

**PR**  
 PINK AND BLACK, Sneaky Pete, SONNY FISHER AND THE ROCKING BOYS, Ace NS 54 (E)  
 REASONS TO BE CHEERFUL, PART 3 Common As Muck, IAN DURY AND THE BLOCKHEADS, Stiff Buy 50/12 Buy 50 (E)  
 ROCK LOBSTER, Running Around, THE B 52'S, Island WIP 6506 (E)

**S**  
 SCHOOL DAY BLUES, You Know I Love You, JOHNNY AND THE JAMMERS, Big Beat NS 55 (E)  
 SLIPPING AND SLIDING SOMETIMES, Allons A Lafayette, LINK DAVIS, Ace NS 52 (E)  
 SON OF A SONG AND DANCE MAN, Drinking, GERARD KENNY, RCA PB 5172 (R)  
 STRUT YOUR FUNKY STUFF, Getting Serious, FRANQUIE, Philadelphia PIR 7728 (C)

**T**  
 TAINTED LOVE, A Touch Of Venus, GLORIA JONES/SANDY WYNNS, Inferno HEAT 6 (P)  
 TEENAGE WARNING, The Young One, ANGELIC UPSTARTS Warner Brothers K 17426 (W)  
 TENNESSEE ROCK, Why Did We Fall In Love, HOYT SKOGGINS AND THE SATURDAY NIGHT JAMBOREE BOYS, Ace NS 53 (E)  
 THIS TIME BABY, Let's Go Somewhere And Make Love, JACKIE MOORE, CBS 7722 12 7722 (C)  
 TURN OF THE LIGHTS, If You Know Like I Know, TEDDY PENDERGRASS, Philadelphia PIR 7749 (C)

T.V. IS KING, Telicide, THE TUBES, AGM AMS 7462 (C)  
 2 - 1 (I BET YA), 2 - 1 (I Bet Ya), U.S. OF A, Island WIP 6504/12 6504 (E)

**U**  
 U.F.O. PART 1, U.F.O. Part 2, EDDIE FICTION, Absurd A2 (RT)

**W**  
 WASN'T IT GOOD, It's Too Late To Love Me Now, CHER, Casablanca CAN 156 (A)  
 WASN'T IT GOOD, Take Me Home, CHER, Casablanca CAN 156/12 156 (A)  
 WAY DOWN YONDER IN NEW ORLEANS, H.H. Blues, SHAWN HOFF, Pepper 12 BP 303 (E)  
 WHAT HAPPENED TO THE SONGS?, Songs We Used To Sing, BRIMSTONE INGRAM, Grapevine RED 1/REDC 1 (R)  
 WHAT WE GOT IT'S HOT, Girl, CENTRAL LINE, Mercury 6007 225 (F)

**Y**  
 YOU NEED WHEELS, I Don't Want To Know You, THE MERTON PARKAS, Beggars Banquet BEG 22 (W)

## TOTAL ISSUED

Singles notified by major manufacturers for week ending 27 July.

	This Week	This Year
EMI (LRD)	2(-) 12(-) 72(-)	
DECCA	6(-) 31(-) 128(-)	
PYE	0(-) 10(-) 37(-)	
POLYDOR	5(-) 23(-) 138(-)	
CBS	3(-) 15(-) 97(-)	
PHONOGRAM	6(-) 187(-) 145(-)	
RCA	4(-) 15(-) 95(-)	
WEA	10(-) 41(-) 232(-)	
OTHERS	12(-) 84(-) 360(-)	
TOTAL	52(-) 249(-) 1393(-)	

# LISTINGS

**A**  
 AMERICAN HEARTS, My Love, BILLY OCEAN, GTO GT 244 (C)  
 AUSTRALIA, Australia, GOOD NEWS, Epic EPC 7498/12 7498 (C)

**B**  
 BACK STREET BAND, All Night Long, GERALDINE, Coma CUT 3 (F)  
 BOX 202, Permanent Damage, YACHTS, Radar ADA 42 (W)  
 BOY OH BOY, Sensational Buzz, RACEY, RAK 297 (E)  
 BREAKFAST IN BED, Reggae Disco Beat, SHEILA HYLTON, Pepper 12 BP 304 (E)  
 BREAKING PROMISES, It's Gonna Be Me, TOMMY MORRISON, Real REA 10 (W)

**CD**  
 CHARLINE, All Good Children, WALLENSTEIN, RCA GEMS 8 (R)  
 CHEEK TO CHEEK, Honest Man, LOWELL GEORGE, Warner Brothers K 17379 (W)  
 CROSSFIRE, One Night Stand, THE HENRY PAUL BAND, Atlantic K 11333 (W)  
 DO YOU WANT TO DANCE, I've Been Pushed Aside, MCFADDEN AND WHITEHEAD, Philadelphia PIR 7744 (C)  
 DON'T LET IT GO TO YOUR HEAD, Don't Let It Go To Your Brain, BLACK HARMONY, Laser LAS 9 (W)

**EG**  
 EQUINOXE PART 4, Equinoxe Part 3, JEAN MICHEL JARRE, Polydor 2001 896 (F)

## MUSIC WEEK FACT SHEETS

### SINGLES

TITLE/Artist LABEL/Number/Distributor	RELEASE DATE	UK CHARTING Highest (or last) entry	PROMOTION/ARTIST BIOGRAPHY	COMMENTS
DIRE STRAITS Lady Writer Vertigo 6059 230 (Phonodisc)	July 20	Sultans Of Swing (8, 1979, 11 wks, entry March 10)	Recent heavy consumer music press copy, also in nationals - provincials. TV appearance, UK tour. Heavy ads on album Communique. This 45 in colour bag with LP ad back of cover. Band pictured on front in concert. AB: UK band, from London, found fame Stateside although this (Album fact sheet) one of few sources giving early rave review. Four in number.	Friendly, atmospheric jogger in now becoming familiar Dire Straits style. Little variation once basic pace, score underway. Has insistent charm but little to excite. Good airplay for summer days. Hit.
EARTH, WIND & FIRE After The Love Has Gone CBS 7721 (CBS)	July 13	7 hits since February 1978 with one previous (Saturday Night, 17, 1977) giving 8 in total. Recent: Got To Get You (13, 7 wks), September (3, 12 wks, 78-79), Boogie Wonderland (4, 1979).	UK tour still fresh in memory with almost universal wild praise, TOTP, black music press, ads on recent LP from which 45 comes, (I Am 86084) with special media publicity boxes current hit 45. AB: Maurice White at heart of activities, diversity in musical range, stunning choreography, debut CBS LP, 1973 with 8 in catalogue.	One of most immediate cuts from recent LP with less than usual stopping, changing key/tempo, flowing melody sung with perfection. Lyrics with implicit sadness might deter some but 45 with class, should chart.
ZONES Morning Star Arista ARIST 286 (CBS)	July 20	None	Picture bag. Major media concentration for past two months with album Under Influence (SPART 1095) issued four different sleeves. Film, TV projects including BBC TV documentary on record business with group interviewed (August 2, 8.30pm), nationwide tour from July 5 with August dates 2, Chesterfield; 3, Dewizes; 4 Bath; 5 Gwent; 6 Swansea; 7 Sheffield; 9 Norwich; 10 Birmingham; 11 Blackpool; 12 Leeds. PR, Heavy Publicity (01 960 0956). AB: Scottish group with recent major debut LP with soundtrack song in film That's Summer.	Forceful vocals allied to always present driving backing give mid-way, and later, push to disc where vocal line seems initially too long for racing ahead backing in early stages. Tune veers between new wave and teen pop. Lively number without really having clear-cut identity.
FRUIT Bananas Aura AUS 110 (Pye)	July 6	None	Limited edition banana yellow vinyl, large 311 blow-up bananas to radio/TV/select dealers. Full page ads MW, Record Mirror, 30 real bananas delivered with individual promo copies. Special disco mail-out. AB: Fruit five young English girls produced Germany by Tony Hendrick (formerly associated with Boney M's Frank Farian), just charted Germany.	Strident brass sets scene for bouncy up-tempo number with Paper Dolls style vocals on tune which bears hint of another. Bounces along with feel of BBC TV's Seaside Special, latter-made for fun summer nights a holiday camps. With sun forecast disc with airplay ectera, could chart.
RON GRAINER When Love Grows Cold Catano Classics CC 10 (Pye)	July 20	A Touch Of Velvet (60, 1978/79)	Already proving success Northern dance floors with special disco promo, servicing AB: prolific TV theme, incidental music composer. Wrote Dr Who for Mankind hit (25, 1978). Recent compositions BBC TV, Rebecca, Plain Murder, Malice Aforethought.	BPM 130 racer with solid rhythmic beat underpinning scat vocals with shades of Confitt quorks, tricks on some of latter. Bright clear sound for summer floor people.
ROGER CHAPMAN Let's Spend The Night Together Acrobat BAT 9 (CBS)	July 20	With Family, four hits, 1968-1972	Use as TV commercial, 60 second Ladbrokes Hotels' ad, LWT, Southern. Recent major artist solo tour, endless company publicity, interviews consumer, daily national, provincial press; radio interviews. AB: Much respected, loved rock figure, familiar from Family, Streetwalkers, associated with Charley Witney. Recent solo LP, Chappo.	Remixed, remake from ad of familiar Jagger-Richard number (hit for Stones, 3, 1967), then causing furore for seemingly suggestive lyrics by artist plus Del Newman. This done after apparent avalanche of enquiries springing from TV ad tune enquiries. Piano pushed back behind driving beat from original with raucous sax entering for extra impact. Usual energetic artist vocals plus back-ups.
STEPHANIE DE SYKES Oh What A Night For Romance Ariola ARO 176 (Pye)	July 20	Credited with Rain, Born With A Smile On My Face (2, 1974), We'll Find Our Day (17, 1975)	Pic bag with artist from back, debut for Ariola, general company media servicing. AB: Came to fore '74/75 but record success then departed as fast as it came, considerable TV, radio work kept name to fore. UK lady with good looks.	Bright, cheerful number with lovely summer feel. Soon settles into nifty backing beat with hints of double-trapping, lurking back-ups. Possesses engaging chorus with hints of several other tunes, given handclap thrust. Following chorus given repeats near end. Clear praiseworthy production. Song by Russ Ballard. Might make disco number if mixed further with throbbing bass.
BUZZCOCKS Harmony In My Head United Artists UP 36541 (EMI)	July 20	7 hits, 1978 onwards with 5 (not 4 as JBJ, other journals) Top 40 hits. In recent Promises (20, four weeks, entering January 6, '79).	Colour bag with usual artistic design, utilising lines. Heavy consumer music press exposure, constant nationwide gigging, frequent TOTP. AB: Manchester band led by Pete Shelley, four in number, formed spring 1976, debut gig with Sex Pistols, played Anarchy UK tour, with early material on own label. Charted second UA 45, with first Orgasm Addict (UP 36316)	Guitarist Steve Diggle composition with Shelley number on flip. Much harder sound than some of previous 45s with strong guitar lead, bass underlay but retaining familiar Buzzcocks guitar chords. Late emphasis on vocals with instrumentation played down as repetitive lyric line plays record out. Hit.
THE TOURISTS The Loneliest Man In The World Logo GO 360 (RCA)	July 20	Blind Among The Flowers (52, 1979, five wks, entering June 9)	Simple but effective line drawing, artist name on white bag; black vinyl this time. Private PR, Tony Brainsby (01-834-8341). Recent UK tour with major London gig. Considerable media publicity. TOTP for last 45 but one of few records showing no real success after programme. AB: Began, December 1977. Described as possessing raw, aggressive rock and roll. Debut 45 this May (above), with Roxy support billing, 15 dates.	Sparkles with creative arrangement in all quarters but perhaps too clever for itself early on for rather winds down by end. Excellent first half with clear vocals in heights of scale at opening becoming merged into strident heavy guitar riffs. Drums always prominent, pushing hard. Late throw-back of vocals with sound brought up but no real climax.
NILS LOFGREN Shine Silently AgM AMS 7455 (CBS)	July 13	None	B/W bag with artist frontpiece, recent ads via album Nils Lofgren IAMLH 64756) Early airplay pick up, 14 radio stations including Breaker - Radio One. AB: Swedish/Italian parentage, grew up US. Achieved reputation pianist, guitarist. Guested: Crazy Horse Neil Young, then 17 Joined Gin, With Young tour, LP, Tonight's The Night (1975), Solo 1975, US-UK LP charts '76 with Cry Tough.	Rock 'n' roll, popular feel always present with Lofgren with now (from LP listening) increased commercial appeal. Deceptively simple melodic 45 with great rolling beat which chugs incessantly, hypnotically. Vocals score. Surely debut charting for talented US artist.
SCORPIONS Loveliver Harvest HAR 5188 (EMI)	July 20	Is There Anybody There (39, four wks, entering May 26)	Considerable activity at time of recent LP release, single success, although latter not sustained. Several UK tours. Current 45 in picture bag with emblem on back AB: Premier hard-rock German outfit, started out 1971 with success beginning late '73, now with error nous continental following.	Album title cut (LP: SHSP 4097), hard driving rocker with atmosphere. Nothing original either in delivery whether instrumental or vocal but good commercial hard rock with good chance of following last 45 into UK charts. Note earlier Scorpions issued on Tokyo Tapes (RCA NL 28331).

## FRENCH SUPPLEMENT

**GERARD WOOG**, *Music Week's* French correspondent, has been active in the French music industry since 1965 when he became a talent scout for a music publishing company. He discovered songwriter Michel Polnareff, who has written a string of high-selling hits and now lives in the US. Woog then worked in A&R at AZ Records under Lucien Morisse, whom he describes as "one of the most outstanding figures in French show business", before starting independent production activities, including Peter Sarstedt, who made No. 1 in the UK with *Where Do You Go To, My Lovely?* Woog worked for CBS for a time before joining Pathe Marconi EMI in 1975 as assistant to the French A&R manager, and is about to assume new responsibilities following the reorganisation of the company. Here he gives his personal impressions of the current state of the French music industry.

## The state of the industry in France

IN 14 years the business has changed a lot. Where A&R men are concerned, I remember that 10 years ago they were employed by record companies and each given a few artists to look after.

When they discovered an artist themselves, they were paid the same salary, whether the artist became famous or not. The A&R man at that time was in charge of the choice of songs and of the recording, but rarely did he have any say or influence about what happened to the record after he had recorded it.

### Independence

A few years later, the French record companies followed British and American examples, and became more generous to A&R people. They were allowed more independence, and now most of them have chosen an independent role, often using an office within a specific company and giving that company priority and first option on their productions in return. The initiative for discovering new talent now rests very much with independent producers rather than the record companies.

Exposure is a major problem in France. While nearly all the Western countries have several independent record stations as well as a state broadcasting service, France with 60 million inhabitants has only four stations which are supposed to programme the French and foreign product.

On top of that, there is a great

radio emphasis on talk shows and games for which the audience is invited to phone-in, and this leaves very little time for music.

Radio policy is also very traditional, and as the stations largely depend on advertising for their existence, they are afraid to take risks in their programming which might lead to a drop in audience and a loss of advertising as a consequence. Which, of course, leaves little chance for new young artists to be heard.

Habits are changing rapidly, too, causing major problems for record companies. The last major economic crisis in May 1968 actually gave a boost to record sales, but since then domestic taping has grown and the disco craze has affected everywhere, including France. Things have moved so fast that the back catalogue, always a strong source of income in France, has stagnated, not least because it is being offered at the same high price level now as new product.

### Disco sales

While disco music has become a craze, very few disco records actually sell well. It's more of a dancing music than a listening one, and in discotheques it is very rare for youngsters to ask the title of the

song they just heard. They're already dancing along to the next record.

Another major factor is the increase in record prices since price control was officially abolished at the beginning of this year. This move, coupled with the enormous 33 per cent VAT imposition, has resulted in LPs averaging 50 francs each (over £5) and singles 14 francs (nearly £2).

### Exceptional

This is too much for most kids to afford, and they think twice even if they have the money, particularly when they can tape at home from the radio or the records possessed by their friends. Only an exceptional record such as the Bee Gees will get people into the shops.

The French public, like any other, is still prepared to spend money on leisure activities to combat everyday worries and irritations, but they choose to go out, to go driving or take foreign holidays rather than buy as many records as in the past.

Among all this, it seems that French music is suffering. The disco craze and the fantastic sales of some records fascinated some of our French stars, who are now singing in English (Sylvie Vartan, Sheila, Karen Cheryl, Patrick Juvet). This,



GERARD WOOG, *Music Week's* French correspondent.

coupled with the lack of new talent, has left the French national market rather poor.

But I am convinced that the French public will always welcome talented new writers, composers and artists and the record companies must concentrate on searching for this new talent. Yves Duteil with 600,000 records sold shows what can be done.

The French always like a traditionally simple melody with good lyrics. The French ear is made

that way, and nothing can change it. The French go to discotheques more and like dancing to disco music, but they will always buy a new record by Georges Brassens, Serge Gainsbourg or Jacques Brel.

As far as the youngsters are concerned, the new generation has turned its back on some traditional French national music, but the success of French groups such as Téléphone, Bijou and Starshooter is the proof that there is still room for French music of some kind.

## SACEM—up against an unsettled market

SACEM MEANS Société des Auteurs, Compositeurs et Editeurs de Musique. It employs about 1,200 people, 600 in Paris and the rest forming the 110 delegations working outside the capital. Its membership now numbers 43,000, and this total increases by about 2,500 every year.

In the beginning, SACEM used to administer and collect royalties for operas and theatre music. The society today has specialised departments expert in the relevant laws, and is well organised to advise and assist writers and composers.

It has a social department funded by a percentage contribution from members' royalties to aid 1,200 old or impoverished members and others who have suffered accidents or are in poor health. Some 300 people not involved in pop music whose royalty income is very low are also assisted by SACEM, which has a policy of subvention for theatres to

assist contemporary music and "the young French song".

We are facing an unsettled market in the French record industry with many problems needing solution. We must also keep abreast of the new communications techniques such as satellites, cable and videograms, preparing agreements with the different media both here in France and on an international scale in co-operation with the copyright societies of other countries.

With regard to piracy and domestic taping, SACEM is endeavouring to stop the increase of illegal records. The best means are national legislation, investment to finance wider investigation, and the control of imported records.

We are putting pressure on the French Government in the matter of blank tape. Firstly there was a proposal to tax all tape recording hardware, and then it was decided to study the possibility of a tax on blank tape. At present, it seems

By OLIVIER BERNARD  
(SACEM cultural & professional delegate)

likely that the latter proposal will be approved by the French Parliament.

According to statistics, 85 blank cassettes out of every 100 are used for copying existing recordings. The Government has been playing deaf so far, but now begins to realise the true extent of the problem. Another important measure it could take would be to reduce the VAT rate which at 33 per cent is most certainly the highest in the world. SACEM is also very anxious about the future of "live" music in view of the economic crisis and the resultant diminution in concerts and the closure of cabarets and ballrooms.

SACEM operates in collecting royalties on a basis of reciprocity with its equivalent organisations around the world. The system works very well in the countries where copyright has strong legal

protection and efficient societies looking after the rights of composers and lyricists, but weaknesses exist in places like India, some African countries and the Middle East. We enjoy excellent relationship with our sister organisations in the USA, Britain, Germany and Italy.

In 1978 the amount of money sent abroad in payment for the performance of music in France and the money collected for the performance of French music abroad was nearly the same. Out of the 820 million francs (approximately £90 million) fees collected last year, 500 million francs represented performing right fees in France and abroad and 320 million francs were the mechanical right collection. It is very clear that American and English songs are increasing in France and French music is diminishing in results abroad.

SACEM collects direct in some other countries, and we pride

ourselves as being probably the most efficient collecting company in the world. The percentages we collect in France for composers and writers are eight per cent of the retail price; 8.80 per cent of the ticket price for concerts, galas and ballrooms; 4.40 per cent on drinks sold; 6.60 per cent of the total take for theatres; 3.30 per cent for circuses, and 2.20 per cent for cinemas.

The percentage recouped for the expenses of SACEM and SDRM (Société pour l'Administration du Droit de Reproduction Mécanique) is 15.22 per cent, four-fifths of which is accounted for by the salaries of SACEM employees.

In 1978, out of the 8,000 SACEM members, 12,500 received less than 3,000 francs, 3,800 received between 3,000 and 36,000 francs; 450 received between 36,000 and 60,000 francs; 300 received between 60,000 and 100,000 francs, and 800 received over 100,000 francs.

IN THIS supplement *Music Week* looks at the French music market in our continuing series of spotlighting the increasingly important international aspects of the music industry. France has the reputation of being highly individual and independent in its musical tastes, but time is changing tastes and attitudes there as in other countries. As this supplement reveals, there are major problems — a high rate of VAT, escalating costs, domestic taping, piracy, parallel imports — and the French are not happy about the limited scope for their national repertoire abroad because the *lingua franca* nowadays is actually *lingua anglice* — English. FOCUS ON FRANCE presents the views of some of the leading captains of the French music business.

## FRENCH SUPPLEMENT

## Organising the professionals

By PIERRE CHESNAIS (SNEPA general delegate)

SNEPA STANDS for the Syndicat National de L'Edition Phonographique et Audiovisuelle. It dates from May 5, 1922 when a Chambre Syndicale was created for speaking machines. That may sound funny now, but at that time research and activity were mainly concentrated on the reproduction of the human voice.

From 1945, under the name of General Syndicate, the organisation represented a much wider range of music interests including the companies manufacturing records and record players as well as those selling them. The organisation changed its name to SNEPA in 1974 to take account of the prospect of future videocassettes and videorecords.

Major problems

SNEPA's purpose is to organise the producers, publishers and distributors of records and tapes and protect and advance their national and international professional interests. The major problems confronting the French music industry with which SNEPA is engaged are piracy, domestic taping, parallel imports and the high rate of French VAT at 33 per cent.



PIERRE CHESNAIS of SNEPA.

Concerning piracy, in September 1977 the general assembly of Interpol asked all its various national branches to increase their efforts to fight piracy in co-operation with organisations such as SNEPA, and warned all governments of the gravity of the problem.

Where domestic taping is concerned, SNEPA in collaboration with SACEM, is trying to persuade the French Parliament to pass legislation imposing a tax on blank cassettes, and we are also hoping that VAT will be reduced.

FRANK LIPSIK, founder of France's first music trade magazine, *Journal du Showbusiness*, a former producer and disc jockey with a top-rated show *Taxi* carried by Radio Monte Carlo for five years, and now general manager of Hansa Records in France, takes a look at the French radio scene.

## Who is ruling the airwaves?

IT'S RATHER difficult to explain the state of French radio. I'm used to working with American, English and now German people, and I can see it is difficult for them to understand what radio is about in our country.

In simple terms, we have four main radio stations. They are Europe 1, RTL (Radio Luxembourg), France Inter and Radio Monte Carlo. In addition to these majors, there are two local radio stations, Radio Andorra and Radio Sud, broadcasting to the South of France.

A general trend over the past few years in French radio has been a greater emphasis on talk shows, and a definite cutdown on needletime. For instance, on Europe 1 there is hardly any music at all until 9 a.m., but then a popular radio show comes on where the DJ presents a number of games in which the listening audience is invited to take part by calling the station on the phone. The only time when an appreciable amount of music can be heard on French radio is in the evening, but of course that's when TV takes over, and the radio audience dwindles to a very low figure.

Lately, RTL has begun what looks like being a surprise success in the shape of a special weekend programme called WRTL,

specifically aimed at the younger generation and playing a lot of British and American records which otherwise can't get on the air. But, WRTL excepted, it must be pointed out that about 70 per cent of every kind of music heard on the French radio stations is of French origin, with the remaining 30 per cent including everything else — American, British, some Italian songs and a few Spanish ones.

It's getting to be an impossible feat for a No. 1 American or British record to make it in France. And when it does, as in the case of Amil Stewart, it's almost a miracle!

I'm not saying that the radio stations don't do their job. I spent too many years working at Radio Monte Carlo not to know better. But it must be realised that virtually all the American and British releases plus the Italian and Spanish ones are fighting for just 30 per cent of the total needletime.

It's just impossible for only four radio stations to absorb and give airtime to the record output of three countries (and that doesn't take



FRANK LIPSIK

account of the increasing number of European productions that have international and particularly French possibilities).

A lot of people in France believe that the only solution for the French record industry will be the birth of independent radio stations along similar lines to the UK ILR system. I'm not sure that will eradicate all problems, and it may even create a lot of new ones. But at least we would have a bigger chance of introducing our disc releases to a larger number of the public.

In the meantime we'll keep on fighting for a share of that 30 per cent!

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## FRENCH SUPPLEMENT

## Company profiles

**A&M Records.** A&M Records chose Paris as its base for European mainland operations, and in view of the current spectacular success of Supertramp and other bands, can't have regretted the decision.

Its office overlooking the impressive Avenue Franklin D. Roosevelt has the tangible air of enthusiasm and excitement which always accompanies high-selling records, and the two main architects of A&M's European progress, managing director Marcus Bicknell and marketing manager Russ Curry, exude the same confidence and eagerness when they talk about the situation.

Bicknell, A&M's European managing director for the past 2½ years, has in fact nurtured the ambition of breaking a big act throughout Europe for the last six years, and Supertramp has fulfilled that ambition.

"They've sold two million in Europe already and Breakfast In America has done 300,000 in France alone," he reveals. "The band has been No.1 in 10 countries and gone gold in 11, all within 90 days of the launch of the album. We're anticipating and basing our marketing plans on one million French sales. It's not impossible because everybody wants to know about this album, and the title track and Logical Song and Goodbye Stranger are being treated like singles in terms of exposure and airtime."

Curry, whose marketing jurisdiction extends from Scandinavia to Israel with much attendant commuting, is a great believer in meticulous planning and timing in the quest for international chart ratings. He is convinced that Europe is wide open now to good acts of international appeal.

"English rock acts are breaking in Europe," he points out. "Bands like Police and Squeeze. The groups and their managements have made time to come here, and they sell out their concerts. In France there has been a downturn in national product and a lack of development of new national artists, and promoters are turning more and more to international acts. Police came here first to appear before anywhere else in Europe, and they've got a very firm base in France as a consequence."

Both the A&M men regard the French as a very musical nation tending to prefer a melody rather



A&M'S SUPERTRAMP — one million French sales?

than an overall sound. They think the French market is still relatively unexploited because the French music industry is run by Frenchmen who are very conservative and not open to simple, straightforward marketing techniques.

"France is outward looking now," Bicknell declares. "The public is developing a buying taste

for international music, particularly if the act has an air of mystique about it like Supertramp."

"The simple answer for breaking records in Europe is touring here," Curry added. "Any artist or manager who thinks that breaking in the US or UK means automatically doing the same in Europe is out to lunch."

**Disques AZ.** Disques AZ is a 15-year-old label which hitherto has basically specialised in French artists, but is now seeking a broader international image and involvement since the recent appointment of Pascal Farcouli as general manager.

AZ is widely regarded in France as being closely linked to the Europe No.1 radio station as well as being situated next door to it. "We're purely separate operations, except that our mother company is the same," Farcouli declares with a smile.

Farcouli came to AZ after 10 years with CBS in France, and his main aim, apart from turning the company around into profit, is to widen its repertoire sufficiently to establish it in the European market generally and further afield, and he regards the two objectives as inter-related.

"AZ had been losing money for three years," Farcouli discloses,

"but in June we attained a break-even point. I've been with a large company for 10 years, and I had begun to feel it difficult just to be a reproduction and a representative of a large multi-national company in France. I felt AZ could be a big opportunity for me."

He is particularly interested in European-orientated product for the label, and says that AZ offers a good opportunity for small record companies and producers with suitable repertoire who wish to register in France and elsewhere.

"The large international companies are not giving fair treatment to small labels for one basic reason. Their salesmen naturally concentrate on their parent company's product first and foremost, often for reasons of bonus and commission, and the small labels on licence take second or third place in their efforts. With AZ there is a much better chance for small labels."

Farcouli shares the general pessimism about the state of the disc market in France, which he describes as "catastrophic and down by at least 20 per cent on last year". He acknowledges the present potency of the disco trend, and believes it will leave its mark on pop music in the same way that rock 'n' roll has.

"But this concentration on the disco phenomenon has left out the French area of songs which people can remember and sing. People go to discos to dance, but have no urge to buy what they dance to, and I'm looking for some disco music you can sing. The Village People's In The Navy is an example of what I mean."

Farcouli thinks that disco should not be over-emphasised or over-rated in importance. The public will buy a song and a sound they like, and he's not sure the farmer in the mid-West of America, for instance, thinks overmuch about disco music.

He is very much aware of the market problems caused by home taping, but doesn't believe it will necessarily be a permanent and growing menace. "Youngsters don't want to spend 50 francs on something they're just going to dance to, so one will buy the record and the others will copy it. But when they want a piece of sky without clouds, they will buy the record — the singing record, not just a dancing record."

"Some of my colleagues in the business are short-sighted, and I attribute their present difficulties in

part to the lack of the right product. Imports need not be a major problem. A&M is selling huge quantities of Supertramp's *Breakfast In America* without being troubled by imports because it organised things properly. Providing we bring good product on to the market in this manner, we'll sell it."

**Barclay Records.** Barclay Records is now 40 per cent owned by Polygram, 40 per cent by the French Societe Generale bank and 20 per cent by Eddie Barclay himself.

"But we still have our artistic autonomy," explains Welsh-born Martin Davies, the Barclay international promotion manager. "Polygram is a majority shareholder, but this hasn't changed our artistic policy and independence and does not necessarily mean that Barclay product is distributed abroad by Polygram."



BARCLAY RECORDS founder Eddie Barclay with French star Adamo at the time of the latter signing his Barclay contract.

Eddie Barclay now keeps a low profile in the day-to-day running of the record company bearing his name in favour of director general Roger Maruani, and is giving his attention to other projects such as audio-visual plans and musical films.

"We have been enjoying a strong hold on the French chart," says Davies, "with hits like One Way Ticket by Eruption, In The Navy by Village People and Lady Night by Patrick Juvet."

"We've been doing a lot of business with artists we distribute over the last six months. We're looking more and more to outside production companies for material. They work on one artist at a time usually, and have the time to do it properly."

In terms of French national repertoire, Davies instanced Claude Nougaro as a consistent album seller, and Charles Aznavour and Bernard Lavilliers as steady favourites with the French public. Michel Delpech has sold well for 10 years, and Barclay is determined and confident that Patrick Juvet will win worldwide status and success.

Davies tips reggae as a growing source of interest and revenue in the French market. Barclay has access to the London-based Greensleeves reggae catalogue, which includes Dr. Ali Mantado, who has "gone down a bomb in French discos".

Barclay's contemporary progressive label, Egg, is another side of the company's activities which is being carefully nurtured and fostered. Egg artists hatching into international success, or with that potential, include the French electronic band Heldon and laser lightshow specialist Tim Blake. Davies is expecting a lot of good reaction to a forthcoming Egg LP with the provisional title of Stars Of The Streets and recorded in the streets of New York, featuring buskers ranging from the

blues, folk, salsa and a saxophone quartet.

Davies experiences the same difficulties as his counterparts in other companies when it comes to trying for radio and TV exposure for Barclay product. "It's certainly difficult to get Lena Lovich played on radio," he grins. "TV exposure is vital, but recent TV strikes have caused a 2½ month backlog bottleneck of artist bookings."

"Piracy is a problem, and quite a lot of it is being done here in France. Some of our hit singles were recently found in a supermarket chain being sold in sleeves which weren't ours."

According to Davies, Barclay believes in the sales value of 12-inch singles, and does not regard this format as a temporary short-lived gimmick. The company also believes in sampling the market before finalising releases.

"We test practically everything very discreetly by acetate at discos in and around Paris. A recent one was one of our own productions — Bernie Lyon doing a reggae version of Eleanor Rigby."

**Carrere.** It all happened internationally for Claude Carrere four years ago with the dawning of disco and the blossoming of an increasingly international scale of a lady named Sheila, hitherto regarded as typically and totally French.

"Five years ago we were a French national company," Carrere recalls, "and then disco changed everything. Now we export all our products and have become a really international company. We have our own operation in Italy, and the UK, an arrangement in Spain with CBS, and we're opening our own office in New York."

Although there are plenty of worried looks and apprehensive speculation in France about the soft state of the market and its future prospects, Carrere disclosed that his company turnover for 1978 was a staggering 140 million francs (approximately £15 million).

Although he's become known on an international level for disco-orientated hits by Sheila B. Devotion and shrewd pop picking which has given him hits by Clout, Love (in Germany), Boney M and Amii Stewart (in France) and other discs produced elsewhere, Carrere has a label with a broad repertoire.

Carrere concedes that there are difficulties confronting the French and international music business at the present time. "All over Europe the market is a little slow because of economic situations," he remarks. "Until now records were not affected in times of economic crisis, but these days people pay attention to what they are doing with their money."

As he can testify, Carrere knows that disco is doing well, but he believes that the public needs something new in entertainment terms to focus their attention and interest. He thinks the answer is the video cassette — and he's convinced enough to be opening a video cassette department at Disques Carrere.

But does he really believe that the public will pay for entertainment which requires their complete attention as opposed to records or non-video tapes which can be played while the listeners can be doing something else at the same time? "The TV picture is a habit in every home now, and people will sit and watch TV programmes for hours. I believe they will also watch their favourite acts on video cassettes through their TV sets."

Looking at the music scene in general, Carrere declares that if one achieves "a good hit", the rewards are as good as ever they were. But

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PARLOPHONE



**PATHE MARCONI** **EMI**

# FRENCH SUPPLEMENT

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only the top four sell in substantial quantities, and below that level in the chart, sales have slumped dramatically compared with 18 months ago. Language is also a key factor.

"Ten years ago not many people on the Continent were speaking English, but that has changed now, and you must make records in good English to succeed. If the singer has a Continental accent when singing English, he or she will be accepted all over Europe, but if you want American or UK chart placings, they must sing in English with a perfect accent.

"Sheila was ideal in this respect. She was a French national girl recording French national product, but then she sang in perfect English and changed completely."

Carrere points out that, at present, 80 per cent of the important German market was material sung in English, and that Carrere was at No. 1, 5 and 7 positions in the German chart.

"I'm very glad and appreciative of the people we've found to work for us in Germany, England and the States," says Carrere, whose French payroll is 160 strong. "The record business is the people in it. We're a totally French company, but we're active in plenty of countries."

**CBS.** Alain Levy has been in charge of CBS Disques for three months, having moved from the creative operations vice presidency of CBS International. He is quietly spoken and with a laid-back manner very much in the transatlantic tradition, possibly a legacy of his year of working at CBS in New York.

Levy heads a staff of 354 in France, none of whom are facing redundancy despite the sluggish market and adverse economic conditions, and CBS results in France have quintupled. His confidence is not diluted by complacency, however, and he concedes the problems posed by

home taping, piracy and parallel imports. The latter holds no fears for CBS, however.

"If a record company is run like it should be run, the import problem can be overcome and cut right out," he says, adding that "a lot" of CBS product is geared to the under-20 age group, and that he believes that the wishes and whims of this section should be studied and catered for.

"If the kids want it and will buy it, give it to them. That includes 12-inch, coloured vinyl and picture discs within reason. We sell a lot of 12-inch, and I'm afraid it might affect album sales."

Levy agrees that the French public like a strong melody, and believes

that the younger generation is now used to international standards of record production and expect this standard before parting with their money. He's not sure that the current quality of French music is in fact up to international standards.

"The market for international music in France is very strong and profitable now. Billy Joel, Earth Wind & Fire and Elton John all appeared in Paris during the space of one week, and all did well."

He would like to see more radio stations in operation in France, but is not so vehement and critical about the broadcasting situation as some of his contemporaries. "Record companies can never be happy about

radio and TV and how they operate," Levy smiles philosophically. "They have different functions, and selling records isn't one of them."

He is happy about the CBS strength in France with regard to classical music with "a fairly sizeable" share of the market, but would like it to be more. In the pop sector he regards "the surge of disco" as a direct consequence of the absence of any good French product. He doesn't believe in any magical or mystical techniques in terms of marketing. "Successful marketing is commonsense and timing. You do your job well and at the right time."

**Sofrason.** The Societe Francaise du Son, also known as Sofrason or French Decca, is 40 years old, and completely independent of British Decca, although it has been the licensee of the latter's product in France and Belgium for many years.

General manager Xavier Pelgrims de Bigard explains the company's twin purpose in terms of repertoire — extending its already healthy share of the classical market in France and

reflecting profitably the pop trends and fashions.

"The Decca catalogue of classical music to which we have access is, of course, one of the best and most important in the world," he comments. "Classical sales account for about 13 per cent of the French record market, and our share of that proportion is 20 per cent and increasing."

"In pop repertoire we're producing mainly disco material at present with groups like Uranium

and Manu Dibango, a Jamaican recording disco. The Rockets group is doing well in Italy, we release Betty Missiego, who came second in the last Eurovision Song Contest, and our French national artists include Jean Ferrat and Maurice Larcange. We are still achieving large back catalogue sales on artists such as the Rolling Stones, John Miles, the Moody Blues and Camel."

De Bigard admits concern about the current state of the French market, which in general is between 20 and 25 per cent down on last year in his estimation. However, Sofrason managed a five per cent increase on its sales between January and May this year compared with 1978, and the classical sector is holding steady. De Bigard blames the price rises which happened after the removal of price control at the beginning of this year and the high French VAT rate of 33 per cent for the general slumping sales.

"SNEPA is trying to improve the tax situation with representations in official quarters. It's a handicap to selling, but the French authorities do not seem to understand that a reduction in this tax rate would help the industry to increase sales which in turn would produce more tax than at present on a higher volume of sales."

Sofrason has operated a successful African department for some time, producing sessions by African artists in France and exporting the discs to West Africa, particularly Nigeria. But this facet of the company's activities has



SOFRASON ACCORDION star Maurice Larcange.

encountered serious difficulties in recent months.

"Piracy is enormous in this market," explains de Bigard. "We're not producing any more singles because they're immediately pirated for sale at such low prices that it's impossible to export any more. Parallel imports are a problem here in France, but we have improved our service to the retailers to reduce the difficulty caused by imports."

A major asset of Sofrason is its pressing plant in Normandy, a completely automated factory with 46 presses, a production capacity of 40 million a year, and a great deal of custom work from virtually all the other record companies in France.

**EMI.** The malaise afflicting EMI's music operations in the UK and the USA has not spared its primary French operation, Pathe Marconi EMI, either.

The same doleful picture of

upon the business.

"The group's problems are limiting the amount of international repertoire coming from the UK and the US," he points out. "A big group like EMI needs a great



STARSHOOTER, a popular French EMI band.

depressed sales and substantial redundancies applies as much in Paris as in London, and general manager Michel Bonnet is concerned about the blight that has descended

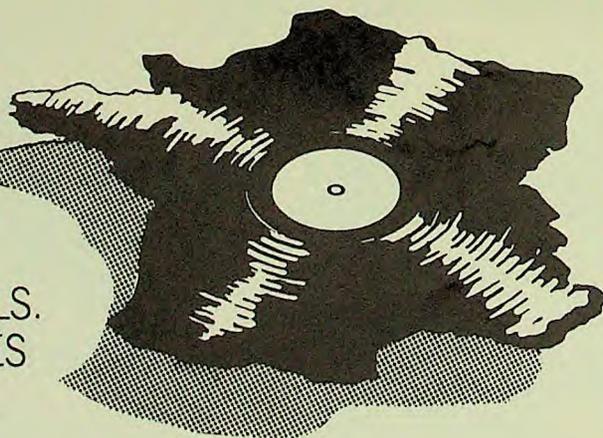
quantity of product because countries differ, and a bigger artist roster is necessary to cover each financial year."

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# FRENCH SUPPLEMENT

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He attributes the malaise to a mixture of economic, local and professional reasons, and sees a changing pattern in the leisure habits of the French public which is taking place in other countries as well.

"The Western world has energy problems which could get worse before they get better. The French people still allocate an amount from their income to spend on leisure, but it goes on travel, cars, petrol and clothes and going out more since the disco fever began. They want to go out and communicate with each other, and the theatres are full up. The television set is part of the furniture at home, but not watched nearly so much as before.

"People want to travel more for their holidays now than in the past, and it's not easy to go to the Bahamas without paying. However, it is easy to listen to music without paying by taping someone else's record at home."

As well as domestic taping, Bonnet blames piracy and parallel imports for inhibiting the market. The removal of price control at the beginning of this year in France and the consequent rise in record prices have also taken adverse effect on the situation.

"Prices increased on January 1," he recalls. "The rise varied from two per cent to 40 per cent, and averaged between 12 and 14 per cent. January and February sales figures were not too bad, but March was very bad, with a decrease of 25 per cent. The long period of expansion in the music business is over, and I'm afraid the depressed period will last for months."

Bonnet, like most of his contemporaries, is unhappy about the paucity of French radio services. He describes the situation as "3½ radio stations for 50 million inhabitants with three people

choosing what they all listen to". He wants to see more radio stations in action and more means of exposing product.

EMI France's sales split fairly evenly between French national and international repertoire, and Bonnet claims a leading role for the company in terms of progressive groups exemplified by Telephone and Starshooter. Its classical turnover is steady and showing a slight increase.

"EMI France is in a difficult position at present because of the state of the market and the EMI group problems. But we will solve our problems, and we're trimming the company to save as many employees as possible. A record company is a very artistic and sensitive thing. If sales are down, morale is down."



FRANK POURCEL, internationally known for his modern orchestral recordings for EMI France.

**Disques Motors.** This company was established by Francis Dreyfus in 1969, and a sister label, Disques Dreyfus, was launched in November of last year specifically for the release of Jean Michel Jarre's Equinoxe album.

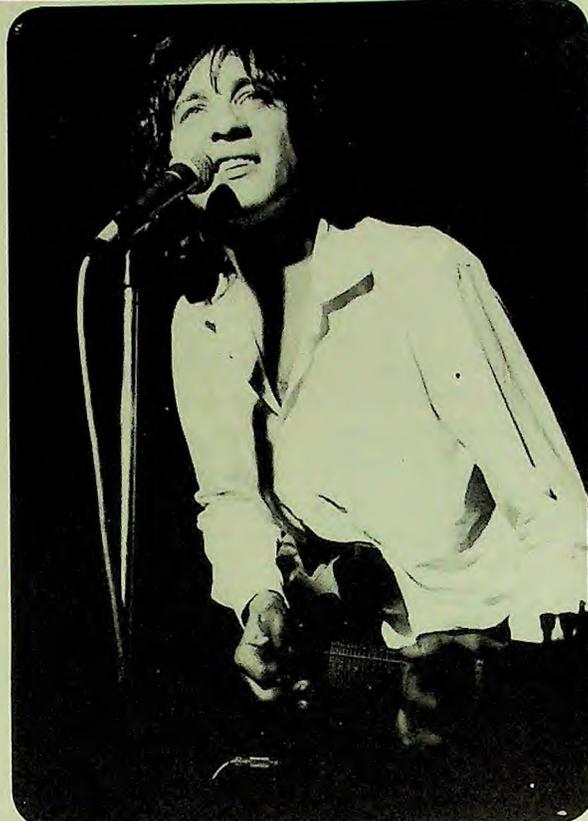
"We're completely independent," Dreyfus explains, "and although a crisis is affecting some parts of the music industry, we've never made so much money as during the last six months. We believe in good product, good promotion and good marketing. The French market is very strong, and the consumers now are more involved in the product offered them and are very selective and discerning."

The two labels spend a lot of money on their disc productions because Dreyfus seeks a high quality of sound, not least because he wishes it to succeed in foreign markets as well as France.

"I'm not president of a plastic company," he points out. "I'm not interested in anything except selling good records by good artists, producers and musicians. They are all very important people, and can help in trying to lead the public to other things in music and entertainment."

"I have great respect for them because I consider myself a producer first before being a businessman. Maybe other companies are thinking too much in terms of money, percentage of the market and such things. They're not really record companies, they're distributors, but they have difficulty in recognising that, and they can restrict creative people with their attitudes."

"We are very artist-orientated and we only want to be involved with high quality music," adds Motors and Dreyfus



JOHN OTWAY: tipped for stardom.

international manager Stanislas Witold. "We are working with writer-performers, and we enjoy taking somebody new and building them up. If we took an established UK or US artist, it would be to break them here in France.

"John Otway will be huge. He's progressing, and we're not afraid to spend the time, energy and money to break him."

Jean Michel Jarre is the flagwaver in terms of sales, of course, with over six million albums sold around the world. His Oxygene LP was No.1 for seven months in France, selling 1,300,000

copies there and leading Jarre to become Motors' first big international act. His Equinoxe album has already sold over 700,000 in France alone. Christophe is another consistent high seller.

Dreyfus is taking the audio-visual sector very seriously as another channel for successful operations. He is confident about the future, but realises no one is infallible. "We sometimes have a big flop," he concedes. "We're not God, and we try to learn the lessons from our mistakes so that we do not make them again."

**GILBERT BECAUD  
JULIEN CLERC  
PATRICK JUVET  
PIERRE GROSCOLAS  
CHRISTOPHE  
FRANCIS LEMARQUE  
RACHID BAHRI  
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Polydor. Jacques Kerner, managing director of Polydor France, is a dedicated wine connoisseur, and presents visitors to his office with a useful and informative pocket chart, which gives details of the best vintage years for various French wines and the right temperature at which they should be served.

Consequently, it is entirely appropriate that he should refer to 1978 as being a vintage year for Polydor France, as indeed it was for Polydor just about everywhere. And the vintage, to take the analogy one step further, was Chateau Grease served at Saturday Night Fever temperature.

In Kerner's words, the Bee Gees and John Travolta and Olivia Newton-John "literally propelled Polydor into the No.1 spot in the French market". The RSO champagne plus some heady brews from other international labels made it an outstanding year for Polydor France.

"Until 1978 we didn't know it was possible to sell two million singles in the French market," Kerner says. "These successes took us into regions where we never were before. We knew from statistics how many households in France have record playing equipment, but a lot of them were just seldom if ever used articles of furniture beside the aspidistra. Grease and Saturday Night Fever activated a large number of unused players, and we hope to keep them activated."

Not surprisingly, Kerner is totally enthused about the disco craze, seeing it as an agent for complete unity among the record buying

generations for the first time in history.

"It's generally accepted that most pop records are bought by people between the ages of eight and 24. But what happens after 24? People have embarked on their careers, they get married, start buying on credit and having children, and music and going to the cinema are put aside and regarded with nostalgia. But disco music has sent 40-year-old people back into the shops to buy albums just like the youngsters."

Where popular repertoire is concerned, Kerner reveals that Polydor's percentage turnover is 70 per cent contemporary Anglo-American and 30 per cent French national. The million-selling single, a phenomenon three years ago, is now more common — so much so that a reassessment of the gold qualification is under consideration.

Polydor is not resting complacently on its recent high-selling laurels, however, and Kerner is acutely conscious of black clouds overhanging the French market.

"Imports are always a problem," he says, "even though the pressing quality is usually inferior to the local releases. We are synchronising our world release of product to be on the markets at the same time. There are many difficulties, though, such as disparities in price structures between countries, even the EEC ones, currency fluctuation, labour costs and variations in copyright fees."

"Sales of blank cassettes are progressing at an alarming rate. They're extremely cheap, and the

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CARRERE RECORDS  
Take-off Internationally

**CARRERE**



FRANCE

UK

GERMANY

HOLLAND

USA

# FRENCH SUPPLEMENT

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hardware manufacturers seem to be encouraging people to copy at home. We've conducted some market research, and an overwhelming percentage of the public questioned admitted buying blank cassettes to copy music. Many of them wipe their tapes after a while to copy something else, so blank sales statistics do not reflect the actual amount of copying that is going on."

Kerner would like to see a levy imposed at point of sale on both tape recording hardware and blank cassettes as some measure of indemnity against this practice. He would also like to see joint EEC action on the matter, but is sceptical that it will ever happen.

"But the quality of our original product is so unimaginably higher than the copied versions, and as the standard of both recording such as digital techniques and the standard of living among young people grow, I would guess that they will stop copying in favour of the top quality legitimate product."

Kerner is seething in his condemnation of the other major market menace, piracy. "It is a gangrene, and the people who practise it are thieves. We are fighting it strongly, but we give no details of our anti-piracy operation because we do not wish to jeopardise its efficacy."

Polydor is profitably active in France in the classical and children's sectors. Kerner is enthusiastic about the long-term Deutsche Grammophon programme of opera recording and the singers and



THE BEE GEES, who helped make 1978 a "vintage year" for Polydor.

conductors involved.

"The classical market is increasing in turnover and units sold in France. It accounts for about 13 to 14 per cent of total record sales, and our share is about 20 to 22 per cent of it. Some 25 per cent of our turnover in 1978 was classical, and sales of children's records have regained considerable strength, helped by TV programmes.

"Classical sales are also benefiting from the number of yearly festivals held in various parts of France. These are increasing in number, and small cities and even villages are organising their own annual festivals now."

Kerner is cautiously optimistic about the status of music in France

with regard to the attitude adopted towards it by the authorities.

"Music was hardly considered an art in this country in the past," he remarks. "Napoleon III once quipped that 'Fifteen minutes of bad music is much shorter than 30 minutes of good music'. Fortunately, things have changed considerably in the Ministry of Culture since those days, and much more than lip service is paid to music now, with practical measures in co-ordination with us to promote classical music.

"Unfortunately, the broadcasting media has remained static or actually regressed, and there is much more talk and much less music to be heard on the air."

Vogue Records. This company has the unique distinction of being one of the oldest and most French of the record companies operating in France.

It was founded 31 years ago by its president, Leon Cabat, and its first release was by American jazzman Sidney Bechet, who became a full-time Parisian in the latter years of his life.

Vogue has its own pressing plant at its main base, Villeteuse, just outside Paris, and also owns and operates two recording studios and cutting facilities, thus possessing a fully independent and self-contained identity. Its staff number 300.

It has acquired the reputation of being sturdily independent under the leadership of Leon Cabat. He is regarded with affectionate respect by his contemporaries in the French music industry, who admire and possibly rather envy that sturdy independence with which Cabat follows his own ideas and instinct, impervious to whatever brief and often costly bandwagons his competitors may be leaping aboard.

Cabat's judgement and unwillingness to conform to ideas and policies with which he has no sympathy are vindicated by the corridor leading to his office above the Villeteuse plant. The walls of the corridor are impressively lined with numerous gold disc awards, and indeed one wall had to be reinforced some time ago when it showed signs of collapse beneath the weight of the trophies.

Vogue has been averaging 12 million record sales annually for the past 15 years, a volume that is as impressive as the award-decorated corridor walls. This volume has its fair share of modern successes too, notably Plastic Bertrand of the last year. Vogue has a company in Belgium and Switzerland, and a joint venture in Holland.

Cabat is by no means complacent about the current situation in the French music industry, however, and certainly doesn't regard Vogue as being insulated against adverse trends because of the company's longevity and healthy annual turnover.

"There is a lot of trouble being caused by American imports which are threatening to kill the market," he says. "Also there are pirate cassettes affecting the market, and we can't find out so far where they're coming from. SACEM must be stronger in these matters."

Cabat acknowledges that home taping is a problem of considerable dimensions also, but does not fear it to the extent that some other French industry leaders do.

"Youngsters will tape a few records at home, but then they get tired of copying and prefer to have an album with a good sleeve and a photograph of the artist."

And he views the current disco fervour as another craze which will run its course and be good for business in the process: "Disco is dancing, and it's always easy to sell records for dancing in France."

He shares the general French music industry concern about the limited exposure available for records over French radio and the programming policy of the radio stations.

"They are playing more American product and less French, and we're not happy about that. The Government doesn't really care, either. It keeps on talking, but does nothing. It should oblige the French stations to play more French product."

Cabat believes that the US has recaptured its predominance in the pop music world, and sees little of immediate benefit emerging for the music business from the European Economic Community grouping. He thinks an EEC standardised VAT rate would be of assistance, and in common with his French contemporaries, deplors the high French level of 33 per cent. The rising cost of material — 25 per cent up in one year — is also a big problem, but Cabat remains optimistic for the future.

"We're trying to do more productions for the international market. At present kids only want to listen to disco, but they always progress to other things as they get older."

RCA. RCA France has been around since July 1970, and headed for the past five years as president and general manager by Francois Dacla. The staff is 260 strong, divided between the company's HQ office in Paris and its sales force, and RCA does not operate a factory or studio in France.

Dacla acknowledges the softness of the market at present, but points to the fact that RCA has enjoyed steady progress in turnover and results during its French activities.

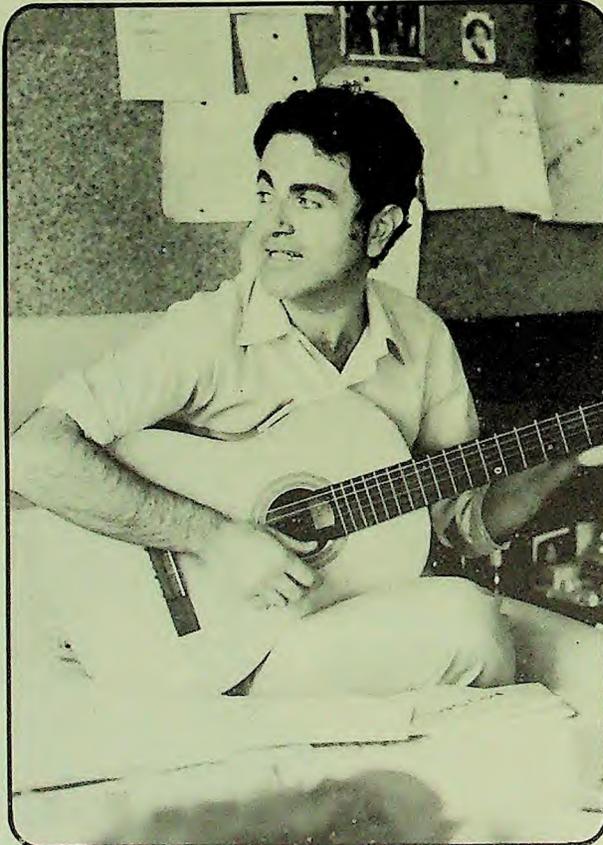
"Our general turnover in 1978 was 200 million francs (approximately £22 million) and we hope to reach 240 million francs this year," he discloses. "The market is not good, but it is also not so bad as some people say. We're still up 10 per cent on last year.

"Costs are all higher, and people now spend their money on motoring and holidays abroad. When there are no big hits around, people don't go into the record stores. We're in this disco craze which is not a crossover. It will go on for a long time, and disco has already created some good acts, but it hasn't created high record sales. Apart from an exception like the Bee Gees, a top disco seller is about 150,000, which isn't much. It's a dance gimmick, but if you use a strong melody, you'll get a crossover into the general chart."

RCA has a big classical catalogue achieving good sales results and specialist repertoire such as jazz. Dacla estimates that 70 per cent of the company's results are accounted for by French language recordings. He's not happy about the radio situation in terms of record exposure, although he admits that radio is still the best promotion medium.

"There are too many talks on the air, and they went crazy on disco and took away plays for other kinds of record. The stage is a good promotion medium in France. Artists can sell 50,000 or more LPs on the strength of good stage performances, but the lack of radio stations means lack of crossovers."

RCA will be test marketing a videodisc next year, and Dacla believes this can be a fruitful



GUY BEART, one of RCA France's consistently selling national artists.

development for the future, providing there is genuine creativity and originality involved in the concept. He acknowledges the dangers of piracy.

"I would like to see a tax imposed on blank tape and taping hardware. Obviously the more costs rise, the more people will be tempted to get cheap versions of what they want."

FOR READERS WITH  
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MUSIC WEEK EVERY WEEK

## Making sure the show goes on

THE FRENCH penchant for live entertainment is attested to by Albert Kosky, who heads KCP, a leading French concert promotion organisation. In its six years of existence, KCP has staged some world-famous names in Paris and elsewhere in France, including Frank Sinatra, Diana Ross and Marvin Gaye.

KCP specialises in mostly Anglo-American acts aimed at the 15-22 age group and jazz rock artists appealing to an older clientele.

"Concerts have got much bigger in scope and attendance over the six years we have been operating," says Kosky. "Audience behaviour was sometimes bad in the early years, partly because there was a spell when promoters had to announce that the group booked to appear had cancelled for some reason or other. When a concert finally happened, everyone went wild.

"We have used the same security people for our concerts for the past five years. They learned a lot from English security specialists we brought over to show them how they organised things in the UK."

Kosky remarks that, in the main, KCP has not encountered difficulties in dealing with various artists, and sees no reason why there should be any, providing everyone involved fulfils their obligations and does their jobs properly.

The costs of obtaining artists' services and presenting them on stage are escalating steeply in France as elsewhere, and Kosky reveals that the average price for a seat in the provinces is 35 francs (about £4), sometimes 40 francs (nearly £5), and in Paris ranges between 40 and 45 francs (over £5).

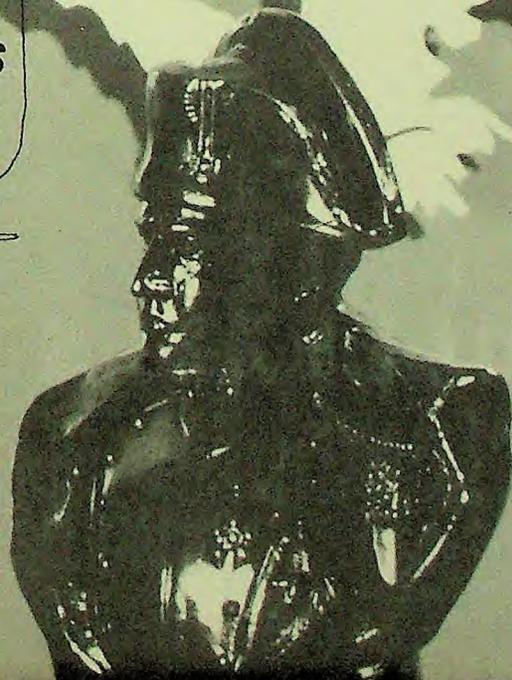
"There is an audience for rock and jazz rock as well as the more obvious kind of pop," says Kosky. "Pink Floyd and the Stones create a lot of excitement, and Bob Marley broke it up here with his appearances. That's when reggae took off in the French market."

Kosky co-operates closely with record companies which have prominent foreign acts on their rosters to create interest and a concert market in France for those acts.

"There is always an element of risk, of course," he adds, "and you have to calculate that carefully. Rock is now respectable, however, and the municipalities, local papers, radio and TV are helping instead of being opposed to it. We share a common problem with England, though, in there being a lack of suitable venues."

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 Lewis FUREY • Chantal GOYA  
 Grand Orchestre du SPLENDID (4)  
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- (6) REAL MUSIC
- (7) Disques SARAVAH
- (8) Disques TREMA

# FRENCH SUPPLEMENT

MUSIC PUBLISHING has undergone the same transformation in France as it has elsewhere in post-War years. A sector of the music industry whose basis was formed on sheet music sales in the decades prior to the Second World War but is now virtually dependent on recordings for its income and its future, with actual printed music sales a minor part of its turnover. *Music Week* talked to four companies operating in France in music publishing — the local branch of an international giant, a company founded by a legendary name in French entertainment, a small French independent and a modest-sized independent with international affiliations.

## A transformation on the publishing front

CHAPPELL'S FRENCH office has a staff of 54, including the sales force, under the direction of Gerard Davoust, president and director general.

Chappell, being the international giant it is with perennial standard catalogues of unrivalled richness and potency beneath its banner, has a built-in generative capacity for action and income on its many standard songs. Somewhere somebody is *always* performing or recording a Chappell song, but Davoust is not complacent about that fact or unmindful of what any publisher — Chappell included — needs nowadays to function in a polite and creative manner.



MARCEL LE CLERC, Rideau Rouge general manager.

exploitation everywhere."

Chappell in France, as elsewhere, is still very active in printed music, achieving good results in folios (albums) of songs of its own copyrights as well as distributing those published by other companies.

"Sheet music sales on individual songs are very small," says Davoust, "but folios sell well. New disc treatment of our standards helps to sell the folios, of course, and we try to obtain record covers on at least five of our standard catalogue songs every month."

He finds that English lyrics are

much more acceptable in the French market now than they were two years ago. The Frenchness of the music market has declined somewhat beneath the Anglo-American onslaught over that period, but Davoust believes the balance can be redressed if French creativity proves equal to the task. Like almost everyone else in France, he's not particularly happy about the programming policies of French radio.

### Exploitation

"In the States they're playing Top 40 virtually everywhere on the radio and it's getting to be the same here. I wish the Government would take some interest in broadening the scope of what is broadcast. There is a great amount of very good music — operettas, for instance — which is never heard on radio."

Chappell, like other French-based publishers, finds difficulty in exploiting national hits abroad, primarily for the language reason.

"Even if we reach one million single sales, which is a good score, it's still difficult to get exploitation abroad," Davoust remarks. "Obviously the Chappell offices



GERARD DAVOUST, president and director general of Chappell France.

everywhere have first option on our material, but if they don't wish to take up the song, we can go elsewhere. Sometimes you can find a small publisher somewhere who's in love with your song and believes in it."

Chappell is constantly seeking new writing talent to provide the lifeblood and adrenalin vital for continuing publishing and recording virility: "If someone is able to write something suitable, we're ready to spend time and money on them."

RIDEAU ROUGE is the publishing company founded 14

years ago by Gilbert Becaud, one of the most popular and best-loved singer-songwriters and entertainers in the history of French music.

Its name, which in English means red curtain, was taken from the title of one of Becaud's songs inspired by the stage curtain used in the old French music halls.

The general manager of Rideau Rouge is Marcel le Clerc, who estimates that the total number of copyrights now published is between 1,200 and 1,400. As well as publishing the founder's song output over the past 14 years, Rideau Rouge numbers Julien Clerc, Patrick Juvet, Pierre Groscolas, Francis Lemarque, Christophe, Philippe Becaud (Gilbert's son), Christian Ravasco, Rachid Bahri, Jean Falissard and Pierre Philippon among its distinguished songwriters.

### Involvement

Le Clerc recognises the necessities and trends of modern music publishing as clearly as anyone: "It's true you have to become involved in record production as well these days," he says. "It's a

TO PAGE 52

### Taking care

"Publishers, no matter who they are, must always try to get cover versions on the songs they publish," he declares. "Publishers are the only people who try to find new composers. Record companies don't care beyond finding a good song and recording it. Record companies naturally take care of their own recordings, but we publishers must be concerned about the songs themselves and their maximum



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# FRENCH SUPPLEMENT

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process of normal evolution that independent people are more and more valuable in terms of creativity, and a music publishing company is one of the best places to encourage creativity. It's the era of the singer-songwriter, and people work best in small teams such as singer-

international pop scene. "We are interested in the disco wave as producers if the wave evolves, and have already produced some disco repertoire," he says. "But it seems to be reggae now in the discotheques by artists such as Bob Marley. "Rideau Rouge is always willing to help the author-composer who



GILBERT BEAUD, founder of Rideau Rouge.

songwriter, the producer and the publisher."

Rideau Rouge has a staff of 12, and a repertoire covering a wide area including classical and educational music. To foster le Clerc's teamwork notion there is a demo studio available, and Rideau Rouge's classical and educational activities are under the direction of Japanese-born Yoshihisa Taira.

The company's sub-publishing roster includes illustrious names like Stevie Wonder, Neil Diamond and Kris Kristofferson, and there are "more coming", according to le Clerc. He keeps a close eye on current fashions in the French and

wants to build his tree. The tree is our company symbol, and represents successful, flourishing copyrights." X MUSIC is an independent publishing operation founded eight years ago by Jean-Max Riviere, already well-known as a lyricist with songs recorded by many French stars.

## Very efficient

Among the latter is Brigitte Bardot, for whom Riviere wrote 25 songs for recording and whom he produced when she was recording for Philips. When asked why he

called it X Music, Riviere points to an X tattooed on his arm.

Riviere, in fact, has been a writer member of SACEM, the French copyright organisation for 22 years, and a publisher member also during the eight years of X Music's existence. He finds SACEM "very efficient, although they pay a year later".

He doesn't disguise the difficulties facing small independent operations such as his own in a fiercely competitive business atmosphere exacerbated by stringent economic factors.

"Publishers are having a hard time because most artists today write their own songs and have their own publishing companies," Riviere explains. "A publisher who doesn't produce records or masters cannot exist."

With this in mind, he recently launched his own label called Disc'Air, which is distributed by Sonopresse. Co-publishing deals are another necessary means of survival and often vital to ensure radio airplay for independents lacking the clout and the catalogues of the major publishing houses. Riviere and his colleagues view co-publishing philosophically along the lines that it's better to have half of something than the whole of nothing.

Riviere has a personality and a track record and reputation likely to ensure his survival and prosperous future. He wrote French lyrics for Cliff Richard, co-wrote The French Revolution rock opera with Rod McKuen, whose plans to adapt it for a wider international market have not yet materialised, and also collaborated with McKuen on the intriguingly titled song I Love You (So I Haven't Been Myself This Week).

X Music's writing roster includes Didier Barbelivien, Gerard Stern

and Billy Bridge. Riviere states that, "we work with people here, and the best contract is friendship".

He has an endearing formula for the future in the shape of "good health, lots of money, many hits and many good French artists gaining success abroad".

PAUL BANES of Panache agrees with Marcel le Clerc of Rideau



JEAN-MAX RIVIERE, of X Music.

Rouge that reggae will be the next trend in France after disco. Panache, which also has a thriving London office under the direction of Malcolm Forrester, has always been "in front" where reggae is concerned, according to Banes.

"We've spent a fortune on promoting reggae here, and we sub-publish the Island catalogue. It's still only happening on Phonogram, and there's no one else near them.

They've always promoted Island reggae, and they know the worth of people like Bob Marley and Peter Tosh. Marley's Kaya album has sold 200,000, and Serge Gainsbourg has recorded some French reggae.

"Reggae is more intellectual than disco," Banes continues. "The disco thing has had a lot of bluff about it. Who, apart from the Bee Gees, has sold really well on disco?"

Banes would like to get involved with more French product, but of a modern, progressive variety. He considers "the chanson thing is kaput" and a lot of French artists and writers don't want to write and perform like that anymore. He takes a somewhat jaundiced view of the attitudes and snobbish prejudice still prevailing in some quarters of the French music industry.

## In the money

"We've got to the stage where independent producers are finding it better to cut a record in France, sent it to America, get it back and popular here by imports, and then make a deal," he smiles.

Banes is reasonably content with the progress being made by the four-year-old Panache enterprise.

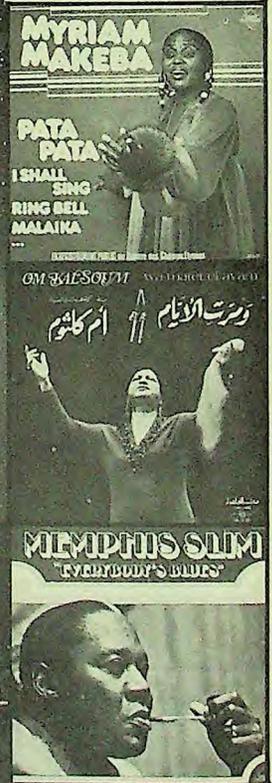
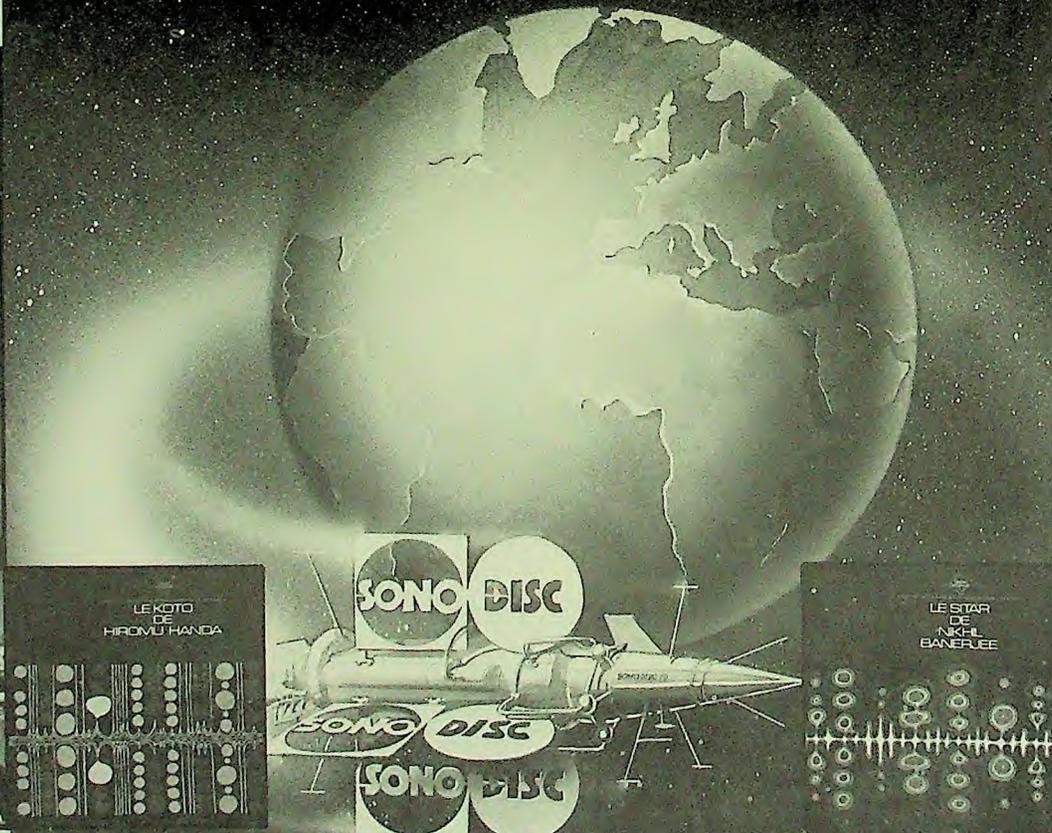
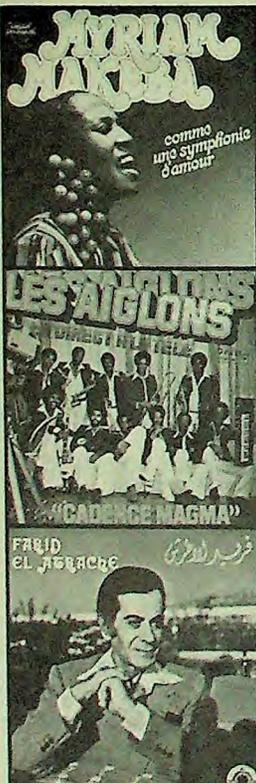
"When I believe in something, I stick with it — and so far so good. We had a big year last year, and when I get the money, I'll have a big smile."

*Riviere of X Music: "We work with people here, and the best contract is friendship . . ."*

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# why should polydor france be the long distance winner of the french record industry ?

for some very fundamental reasons :

- a well balanced catalog reflecting all current and future musical trends and featuring the most famous labels : ARCHIV-D · GRAMMOPHON · ADES RECORDS · CAPRICORN · RSO · VERVE · VIRGIN.

- highly sophisticated marketing and distribution services POLYGRAM INDUSTRIES ET MESSAGERIES, our distribution depot has developed top technological systems designed to supply 1.000 orders and 300.000 units per day.

- and last but not least, our growth has been, to put it mildly, healthy : 1968 · 1978 : average growth rate of 35 % per year.

- a constantly developing roster of french artists, highlighted by the names of MAXIME LE FORÉSTIER, GEORGES MOUSTAKI, SERGE REGGIANI, MARIE-PAULE BELLE, MARIE LAFORET, RENAUD ...



# polydor

Design : Dominique Barthe

**H S RECORDS**  
**6 Avenue Franklin Roosevelt**  
**75008 Paris**  
**France**

**Tel: (01) 225 66 70**

# MARKET PLACE

## CLASSIFIED ADVERTISEMENT RATES

Effective 13th May, 1978, Music Week Classified Advertisement rates are:  
 £3.50 per single column centimetre  
 Box number charge £1.00, and series discounts will remain at:—

6 insertions 10% 13 insertions 15%  
**PLEASE NOTE THAT ALL ADVERTISEMENTS ARE SOLD BY THE SINGLE COLUMN CENTIMETRE (MINIMUM CHARGE £6.00)**

The per word rate is discontinued.  
 The copy deadline is Bookings Wednesdays; Artwork Thursday 5pm, one week prior to publication. Advertisements may be submitted as flat artwork or typed copy for typesetting. Payment in full must accompany each advertisement.  
 For further information contact Jane Bartlett. Tel: 01-836-1522. 40 Long Acre, Covent Garden, London WC2.

MUSIC WEEK cannot be held responsible for claims arising out of advertising on the classified pages.

## EQUIPMENT

### CLEAR PVC RECORD COVERS

Manufactured by ourselves from Raw Material — to film — to covers in 500 gauge seamless PVC film, having nylon-like strength for 7" singles and 12" LP Records.

**BUY BULK DIRECTLY & RECEIVE DELIVERIES BY RETURN**  
 Phone/write now for Samples/Prices

**PANMER LTD** Telephone 01.903.6068/9  
 Fulton Road, Wembley, Middlesex.

### CLEAR P.V.C. RECORD COVERS

Made from 500 gauge seamless tubing, giving maximum strength. Buy direct from the manufacturer at keenest prices, by return delivery. Samples, prices and discounts on application.

### CLEAR POLYTHENE RECORD COVERS IN HEAVY DUTY FILM

LP size: 1000, £32.50 including VAT and carriage.

Samples of all items available.

**PLASTIC SALES (Leicester) LIMITED**  
 10/12 DARTFORD ROAD, LEICESTER, LE2 7PQ.  
 Tel: 0533 833691

### PVC ALBUM COVERS

Sizes 7", LP & Double-LP. Also 200 gauge Polythene LP Covers.  
 For SERVICE, QUALITY & VALUE

Contact:  
**M & G Packaging Ltd.**, 53 Pavillon Drive, Leigh-on-Sea, Essex. Tel: 0702 712381.

### BLACK RECORD ADAPTORS

250-£2.25; 500-£4; 1,000-£7; 7" paper covers (500 min £6.50) 1,000-£11; 7" cardboard covers 100-£3.50; 500-£15; 1,000-£28; P&P + VAT incl. in above price. C.W.O. (C.O.D. extra). **KENNEDYS**, "The Glebe", 6 Church Lane, Outwood, Nr. Wakefield WF1 2JT. Tel: Wakefield 822650. Leeds 35604.

**TO PLACE AN ADVERTISEMENT IN MARKET PLACE**  
 PHONE **JANE BARTLETT**  
 ON **01-836 1522**

## WILTON PACKAGING

### POSTING RECORDS?

ENVELOPES to post records and **CARDBOARD BOXES** to hold LPs, Singles and cassettes  
**COMPETITIVE PRICES**  
**QUICK DELIVERY**

Contact Melissa on 01-607 0041  
**2 RONALDS ROAD, LONDON N5 1XH**

## SEGREGATE!



### With record dividers from "SIGNS FAMILIAR"

smooth, white, plastic, record dividers with smart, ultra legible headings (plus trade symbols in colour if required). Unbeatable prices. Fast service. Ring or write **SIGNS FAMILIAR**, Howdale, Downham Market, Norfolk PE38 9AL. Phone: (03663) 2511/4.

### BROWSERS

Your total requirement for displaying and storing records and tapes can be satisfied by ringing BPA on

(0703) 37868

Our Agents in Northern Ireland are Symphola Ltd. Contact Bert McCormack on

(0232) 23306

## DISCS

### RECORD & TAPE EXCHANGE

All best selling L.P.'s and cassettes brought for up to £2 each for cash or £2.50 exchange value. Only exchange value paid for less popular L.P.'s. Cash or exchange value paid for all cassettes. Bring any quantity to the

**Record & Tape Exchange**, 38 Notting Hill Gate, London W.11. (01-727-3539)

Cassettes may be sent with SAE for cash

**£1,000,000 CASH BUDGET** available for unwanted or deleted stereo LP's, 8-tracks and Cassettes. Highest prices paid. No quantity is too large or too small. Phone, telex, write or visit us for a generous cash offer. **SCORPIO MUSIC**, 2933 River Road, Croydon, PA 19020, U.S.A. Phone: 215-785-1541 or Telex 8433366. Recstapes CRDN.

### JUST IN FROM THE CONTINENT ALL IN PICTURE COVERS

ONLY 60p EACH (+ VAT) Minimum order 50 pieces. (C.W.O.)

EAGLES - Hotel California • EVELYN • CHAMPAGNE KING - Shame • MOTORS - Forget About You • ROLLING STONES - Fool To Cry • ROD STEWART - Sailing, Get Back The First Cut Is The Deepest • WILD CHERRY - Play That Funky Music.  
 OR SEND S.A.E. FOR LIST OF OVER 2,000 TITLES. SOME FROM AS LOW AS 20p  
**OLDIES UNLIMITED**, DEPARTMENT Y, 612 Stafford Street, St Georges, TELFORD, Shropshire TF2 3NQ



### S. GOLD & SONS LIMITED BRITAIN'S NO. 1

Complete manufacturers catalogue in stock at all times. **TOP 75 ALBUMS, SINGLES AND TAPES, PLUS ALL TV. PRODUCT.**

Our prices — strict trade on LP's and Tapes over £150 value, otherwise 3 per cent handling charge. Singles at strict trade, plus 3 per cent handling charge. No rounded up figures to disguise inflated prices. Accessories include Card, Polythene & PVC covers, Blank cassettes, Mirrors, Record & Cassette Cases, Mirror badges & up to the minute sew-on patches. We can supply anywhere in the world and extended finance can be arranged for export customers — our service to Northern Ireland is, without doubt, the finest, and we offer a 24-hour service to the whole of the UK. We are now firmly established in our custom-built warehouse and would welcome anyone who wishes to call and have a look around. We have been in the business for four years. **REMEMBER THE NAME — YOU'RE GOING TO HEAR IT A LOT**  
**S. GOLD & SONS LIMITED**  
 777/779 High Road, Leytonstone, London E11 4QS  
 PHONE 01-558 2121/2  
 24 hour answering service 01-556 2429.

## DISCS

### ROUGH TRADE SELLS DONKEYS!

And so do:

Bonaparte  
 Faulty  
 Dead Good  
 Graduate  
 Fresh  
 Scotia  
 Vandisc

One Stop  
 Lightening  
 Pearsons  
 Warrens  
 Wynd-Up  
 Red Rhino  
 Clyde Factors

& your local wholesaler

Yes, they're all stocking "WHAT I WANT", the blistering debut single by **THE DONKEYS** on Rhesus Records, No. GO APE 2

### ARE YOU?

Rhesus Records, 196 Woodlands Rd., Man/cr. 8. Tel: 061-795 5751.

### BIG, BIG, RECORD BARGAINS

- Always 1000's of Bargains and Deletions
- Top 50 Singles and LP's kept in stock
- Best Discounts given
- Fast Efficient service
- Open 6 full days a week
- Cash and Carry or Delivery arranged
- Export enquiries welcomed
- Overstocks bought
- We specialise in servicing Supermarkets and Departmental Stores
- Established for 20 years

Phone, Write or Call, Express Records, 29, Rawson Place, Bradford, Yorkshire. Telephone 0274 27845 Telex 517527

### TOP QUALITY

7" white cardboard sleeves. Callers £18 per thousand. Delivered anywhere U.K. £22. per thousand including VAT.

**Paul Marsh Ltd. (wholesale)**, Moss Side Market Center, Moss Side, Manchester. 061-2261000.

**CHEAP! CHEAP! CHEAP!** We Undercall All Imports. See For Yourself Send For Our Lists TO DAY!

**GLOBAL RECORD SALES**  
 3 Chestow St  
 Manchester  
 (061 236 5369)

### THE REAL McCOY!



Telephone 01-200 1263  
**WAREHOUSE NOW OPEN**  
 53 Collindale Ave., London NW9  
 Callers Welcome  
 24 hr answering service  
 01-486 5353

### STUDIO IMPORT — EXPORT ATTENTION TO ALL RETAILERS!

9/11 Kensington High St. London W 8 5NP  
 We import, export and distribute the following labels direct from the record companies

**FRANCE** Barclay, CBS, Discodisc, Musidisc, RCA, Phonogram, Polydor, Vogue, WEA  
**FINLAND** Love Records (including famous Wigwam LP's)  
**GERMANY** Phonogram, Polydor. We are the sole distributor of EUROPA label.  
**ITALY** Dischi Ricordi, Durum, R.F.I.  
 For more details phoen 01-937 9801, ten lines, Telex 22861 or write to the above address.

**INCREASE YOUR PROFIT MARGINS WITH OUR RECORD BARGAINS**  
 Imports, Overstocks and Deletions  
 write or phone for list of Special Offers

**bullet records**  
 89 STONE ROAD, STAFFORD. Tel (0785) 40486.

TELEPHONE: 01-349-1388 TELEX: 266393

★ ★ ★

**JARROLD LTD.**

RECORDS AND TAPES  
 CASSETTES AND DELETIONS

**BARGAINS IN QUANTITY FOR HOME & OVERSEAS**  
 1 Fern Court,  
 43 Hendon Lane,  
 London N3

★ ★ ★

**24 HOUR SERVICE**  
**ENQUIRIES: MICHAEL DALFEN**

## RECORDING STUDIO



Tel 01-580 3744/Telex 298531/Radiophone 16847/29-30 Windmill St., London W.1

## ANNOUNCEMENT

### COPY DEADLINE

Music Week would like to remind Market Place advertisers that the copy deadline for all classified advertisements is the Wednesday 10 days before issue publication date and that this deadline applies to advertisements that have already had their insertion confirmed. While it may well be possible to obtain advertising space on the deadline day itself this is not always the case and clients are advised to book as early as possible.

# MARKET PLACE

## ANNOUNCEMENT

### ATTENTION

You are already using Music Week as an advertising medium for your company. Have you ever thought about using it for yourself? We are now creating a new section which will give you access to this valuable market at a highly competitive rate. I call it 'the personal touch'. Market Place has already proved that it can sell flats, motor cars and even houses. Music week reaches \*67,000 readers (\*NOP Research 1979) all of whom could be interested in your car, house, stereo equipment, domestic animals and virtually any personal item you have to sell. Directors, managers, employees; whether for business or private advertising, please do give me a call.  
Jane Bartlett 836-1522

## Studio For Sale

**BEAT THE TAXMAN**  
Tax Haven 8 track working studio for sale £20,000. Long lease or could sell percentage of shares to right person.  
Apply P.O. Box 34,  
Douglas,  
Isle of Man.

**VERY BUSY** 16 track studio. 1,000 sq. ft. in WC2 area — including 1,800 sq. ft. of additional work space.  
Please contact MW BOX No. 649.

## AGENCY

**RECORD COMPANY SECRETARIES**  
are you on our books? MEMO Emp.  
Agy. 734 5774/5

## MERCHANDISING

### MIRROR BADGES

AND

### SHAPED POP 3D BADGES

- FAST MAIL ORDER SERVICE
- SAMPLES & LIST ON REQUEST
- BIG FAST SELLING RANGE
- UP TO 4 COLOURS
- BADGES MADE TO YOUR DESIGN

Pin Badge Co., P.O. Box 22, Banbury (0295) 57321



Button Badges are today's answer to Low Cost — High Impact advertising. Contact the Specialists:

**ANN SARGENT**  
Badges & Promotional Items  
Tel: 01-856 9609  
60 Falconwood Avenue,  
Welling, Kent

Attention shops!... Punk/New Wave Group badges now available from stock

## SHOWSHIRTS

Custom printed T-shirts, Sweatshirts, Paper Jackets, Badges Car Stickers & Hats.

Competitive Prices  
Any quantity undertaken

659 FULHAM ROAD, LONDON SW6  
Telephone: 731-5056 or 731-4986

## SERVICES

### SHRINK WRAPPING

Specialist record industry, fast, quality service. All requirements catered for. Phone Steve Sparks on 01-961-2919

(24 hour service)

## BUSINESS FOR SALE

### THINKING OF EXPANDING?

Great opportunity arising in relaxed atmosphere of east coast sea-side gaff. Turnover £25,000+ (seasonal of course). Low exp's; no lease. £20,750 stock optional. Ring John on Skegness 67507.

## POSITIONS

### SALES REPRESENTATIVE

We are looking for an experienced sales representative to join our record wholesaling business, selling in London and the Home Counties.

A company car is provided, together with a salary negotiable A.A.E. + generous commission.

Phone Jenny Charles for an interview: 01-734 6822

## WANTED

### SALES REPRESENTATIVES

in all areas to sell on commission basis our wide and much sought after range of pop orientated merchandise.

Please write or phone Revtan Ltd., Station Approach, Tweedy Road, Bromley, Kent.  
Tel: 01-464 9995

*Ambitious University Graduate* age 21, with honours degree in Economics seeks position in the music business.  
Please write to BOX NO. MW 648.

## RECORDING STUDIOS



**24 TRACK RECORDING STUDIO**

TEL: **01 381 2001**

2 WANSDOWN PLACE  
FULHAM  
BROADWAY  
LONDON SW6 1DN

### ALWAYS MAKING EXCUSES FOR YOUR DEMOS?

WONDER WHY OTHERS SOUND BETTER AND GET THE DEALS? CAN'T AFFORD THE MANOR? Then try the little studio with the big sound used by the big record companies.

**AUDIOGENIC (8 TRACK, 1 INCH)**  
Makes your demos sound like masters!  
£69 + VAT PER DAY

There are cheaper but they haven't got the sound!  
FREE use of grand piano  
Solina strings, Fender & Vox amps  
ADT, flange, master room reverb compressors, limiters, expanders, equalisers

**AUDIOGENIC**  
Reading (0734) 595647  
You can pay by Barclaycard  
Makes Lee Marvin sound like Abba

## RECORD PRESSINGS

### NO ORDER IS TOO BIG

OR TOO SMALL FOR US!

WE CAN PRESS FOR YOU EVERY WEEK:

- FROM 1,000 to 40,000 Albums
- FROM 1,000 to 40,000 Singles
- FROM 1,000 to 500,000 Slim discs

## LYNTONE RECORDINGS LTD

7 WEDMORE ST., LONDON N19  
TEL: 01-263 1378

## POSITIONS

### SECRETARY Sales Promotions

c. £4,650 p.a.

WEA Records Limited, a subsidiary of the giant Warner Communications Inc., is a major force in the music industry, marketing the talents of such artists as Rod Stewart, Elvis Costello and Boney M.

We are looking for a bright, unflappable and experienced Secretary to work for our National Sales Promotions Manager. In addition to secretarial work you will be responsible for compiling information on a weekly basis, arranging conferences, accommodation and travel and for running the office during your boss's absence.

Ideal applicants will be aged 21-30 with at least 2 years secretarial experience, 'O' levels including English and Maths and shorthand/typing speeds of at least 100/50.

In return we can provide an interesting and responsible job, excellent salary and other benefits including 4 weeks holiday, pension scheme, discount on records etc.

If you're interested please contact:

Personnel Department,  
WEA Records Limited,  
P.O. Box 59, Alperton  
Lane, Wembley,  
Middlesex.  
Tel: 01-998 0766

© Warner Communications Co.



## RECORDING STUDIOS

ARE YOU A RECORDING STUDIO WANTING TO EXPAND IN BUSINESS?

TRY ADVERTISING WITH EUROPE'S No. 1 MUSIC BUSINESS PAPER

# MUSIC WEEK

# MARKET PLACE

## POSITIONS

### ASSISTANT ACCOUNTANT

Fast growing record company needs a hard working, bright young accountant to join a small team in a friendly, relaxed office.

The work will involve assistance in preparation of management and financial accounts (working to strict deadlines) and the preparation of other information for management.

The job will suit a young accountant (not necessarily qualified) who wants to gain experience in a small record company and work in an informal atmosphere.

The successful applicant must be prepared to work harder than he or she has ever worked before and become highly committed to the company's quest for success. Clock watchers and pen pushers need not apply.

The company will pay an initial salary of up to £5,500 P.A. together with an annual bonus, free membership of P.P.P., and other benefits.

Written application together with detailed C.V. should be sent to the Financial Controller, c/o BOX No. MW 636.

If you applied to this Ad when it appeared in the June 23rd issue of Music Week, could you please apply again as the postal dispute stopped many of the replies reaching THE ADVERTISER.

### PAs and SECRETARIES in the MUSIC BUSINESS

PERMANENT OR TEMPORARY

Nobody will look after you the way we do.

#### PATHFINDERS

Personnel Services Ltd  
01-629-3132  
32 Maddox Street W1  
(1 minute from Oxford Circus tube)

26 yr old Frenchman, business school grad, expd Imp./Exp., fluent English, good Spanish, seeks job in Imp./Exp. Dpt of Record Wholesaler or similar.

BOX NO. MW 646

### WHEN

REPLYING

TO

ADVERTS

PLEASE

MENTION

MUSIC WEEK

## Music Industry Executives

Now there's a better way to find your next career move. Just call the Music Division of S.F. Management Selection. It's directed by Colin Hadley - a senior executive in the record business for 25 years - and Sandy Sweeney. If you have record company or music publishing experience in any of these areas we should like to hear from you:

**DIRECTORS and SENIOR MANAGEMENT MARKETING and SALES • A. & R. LABEL MANAGERS • PROMOTION/PLUGGERS RADIO & TV EXPLOITATION • PRESS OFFICERS**

Specific requirements include:

**CHIEF ACCOUNTANT** for successful British record company. Fully qualified person with music business experience including royalties. Central London **around £9,000**

**GENERAL MANAGER** for large independent record manufacturing plant with 22 semi-auto presses and a turnover in excess of £1M p.a. Apart from relevant factory experience, must have the ability to negotiate with the trade unions etc. Preferred age 35-45 Location Essex. **around £8,000 + CAR**

**DIRECT MAIL MARKETING MANAGER** for educational book company. Preferably experienced in budget books market, to deal with all aspects of advertising, promotion and marketing. Design and production experience desirable. Preferred age 30+ **about £8,000**

**ACCOUNTANTS** with royalties and/or other relevant music business experience, but junior and senior positions with well known British subsidiary of American record company. Salaries negotiable **up to £7,000 a.a.e.**

**REGIONAL PROMOTION MANAGER** for British subsidiary of American record company. To cover promotion for whole of Midlands area. Location Birmingham. preferred age 23-28. **about £6,000 + CAR**

**RETAIL MANAGER** Classical music buff with record retail, sheet music and/or musical instruments experience, lacking the capital but with strong desire to run own operation has opportunity to set up and run retail shop for successful mail order sheet music company. Good prospects for right applicant. Preferred age 23-28. **around £5,000-£5,500 + Profit share**

There is no charge to staff and we promise you a sympathetic reception where you can discuss your career development in complete confidence. CALL US, TODAY.

### S.F. Management Selection Limited MUSIC DIVISION

TRIUMPH HOUSE, 189 REGENT STREET, LONDON W1R 7WD. Tel: 01-734 3136-9.

## Product Control Co-Ordinator

This vacancy has arisen at our distribution complex based in Barby Road, London W10.

Working as part of a team, the successful applicant (male/female) will be involved in all aspects of Stock Control of records and tapes.

We are seeking someone with previous stock control experience in the record industry, who can work under pressure, and now wishes to move into a challenging, dynamic environment.

An excellent salary is offered, in addition to benefits including LV's, 4 weeks holiday, subsidised canteen and generous discount on records and tapes.

Please call Clive Chandler on 969 3277 ext. 33 for further details.

**CBS RECORDS**  
17/19 Soho Square, London, W1.

## A&M RECORDS

A&M Records Ltd have a vacancy within the promotion department to cover all aspects of radio and television field promotion in Northern England.

Previous experience would be useful; salary negotiable.

Please apply to Alan McGee, A&M Records Ltd  
136-140 New Kings Road, London SW6 4LZ  
Tel: 01-736 3311



## MAGNET RECORDS

require a

### SECRETARY/PA TO DIRECTOR/HEAD OF A&R

The person we are looking for will be responsible for organising and maintaining the sanity of our A&R Director. In addition to having the necessary secretarial skills needed for a job at director level, the successful applicant will be required to deal on a day to day basis with artists, writers, producers and studios and contribute positively to the development of the company's growing roster of artists. If you think you can handle this demanding job in a busy department contact:

Davina Alexander, Magnet Records,  
Magnet House, 22 York Street,  
London W1H 1FD. Tel: 01-486-8151

### MASTERING ENGINEER

Required by one of the largest independent manufacturers of pre-recorded cassettes and cartridges in Europe. The work involves the preparation of 1/4" and 1" production masters using Studer A 80 machines and ancillary sound equipment.

This is a responsible position and the successful applicant must be able to cope with production demands requiring the minimum amount of supervision, whilst maintaining a standard of quality expected from a major duplicator. Write or phone in confidence to:

John Scheffel  
THE TAPE DUPLICATING COMPANY  
4/10 North Road, Islington, London N7  
Tel: 609 0087

## How to make sure you get to grips with the issues



If you want to get to grips with the issues that matter, read Music Week. It's Europe's leading music business paper. In fact get to grips with a whole year's issues by subscribing to Music Week now.

## MUSIC WEEK

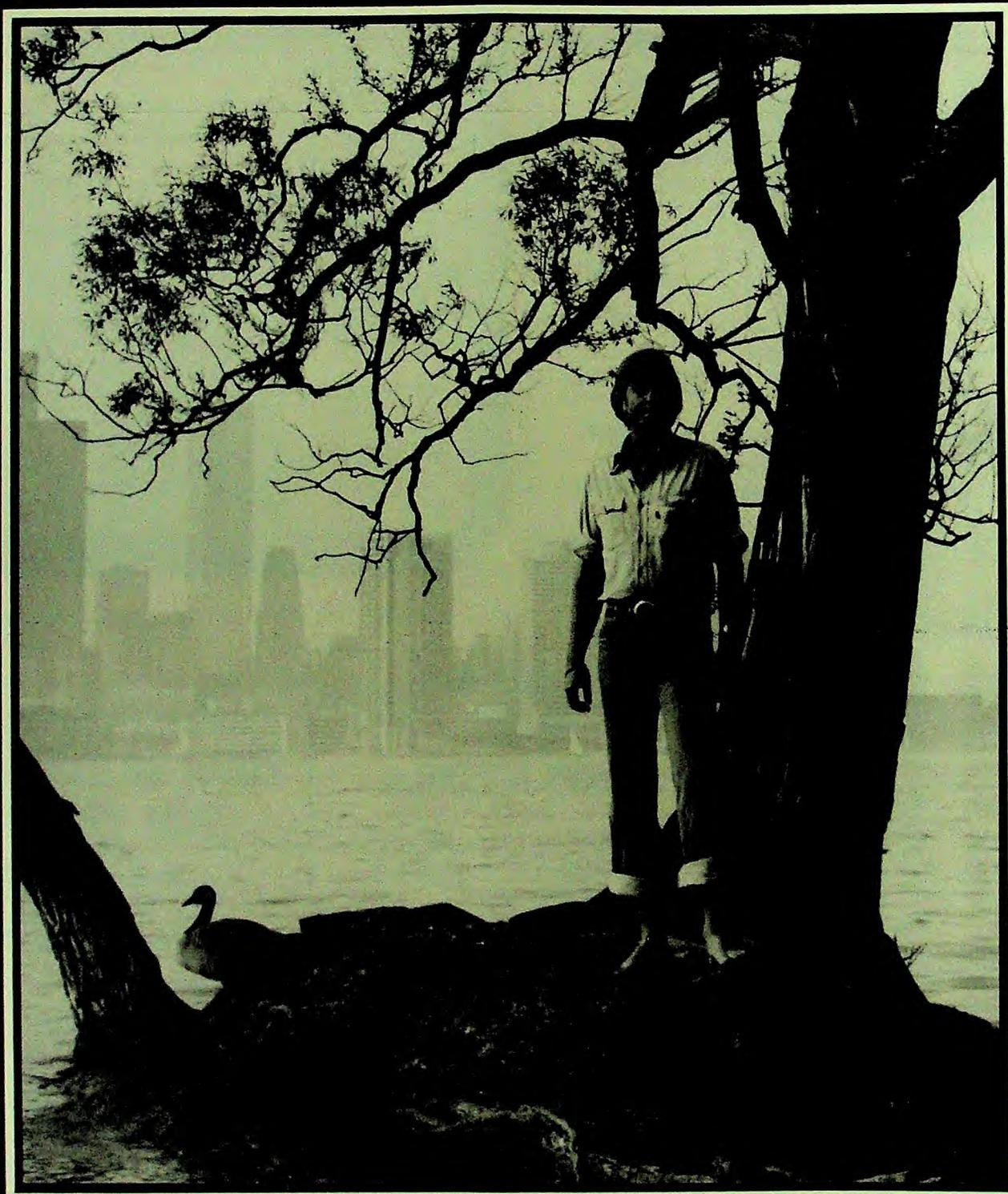
Cut out the coupon now, and make sure of a year's vital weekly purchases in one move.

<p><b>Subscription Rates</b></p> <p>U.K. £23.00 Europe \$52.00 Middle East, North Africa \$77.00 U.S.A. South America, Canada, Africa, India, Pakistan \$90.00 Australia, Far East, Japan \$106.00 All the above rates include air mail postage.</p>	<p>Please send me Music Week every week for one year.</p> <p>Name <input type="text"/></p> <p>Address <input type="text"/></p> <p>I enclose a Cheque/PO value <input type="text"/></p> <p>Post this coupon today with your remittance to Jeane Henderson, Morgan Gramplan House, 30 Calderwood Street, London SE18 6QH</p>
--	--

# JACK JONES

HIS DEBUT SINGLE FOR POLYDOR

**"I Could Have Been a Sailor"** 2059 154



From his forthcoming album "NOBODY DOES IT BETTER"



Order from Polydor's own distribution company, PolyGram Record Services Ltd. (formerly Phonodisc), Clyde Works, Grove Road, Romford, Grove Road, Romford, Essex, RM6 1QR. Telephone: 01-590 6044.

CHART FOR PERIOD JULY 9-14

# TOP 75 ALBUMS

NEW ENTRY  
 PLATINUM LP (300,000 units as of Jan '79)  
 GOLD LP (100,000 units as of Jan '79)  
 SILVER LP (60,000 units as of Jan '79)  
 RE-ENTRY

This Week	Last Week	Wks on Chart	TITLE/Artist (producer)	Label number
1	2	3	THE BEST DISCO ALBUM IN THE WORLD Various	Warner Bros K 58062 (W)
2	1	8	REPLICAS Tubeway Army (G. Numan)	Beggars Banquet BEGA 7 (W)
3	3	7	DISCOVERY Electric Light Orchestra (Jeff Lynne)	Jet JETLX 500 (C)
4	5	44	PARALLEL LINES Blondie (Mike Chapman)	Chrysalis CDL 1192 (F)
5	8	18	BREAKFAST IN AMERICA Supertramp (Supertramp/Peter Henderson)	A&M AMLK 63708 (C)
6	6	5	BRIDGES John Williams	Lotus WH 5015 (K)
7	4	4	LIVE KILLERS Queen (Queen)	EMI EMSP 330 (E)
8	7	6	I AM Earth Wind & Fire (M. White/A. McKay)	CBS 86084 (C)
9	10	9	NIGHT OWL Gerry Rafferty (H. Murphy/G. Rafferty)	United Artists UAK 30238 (E)
10	12	11	VOULEZ VOUS Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86086 (C)
11	24	15	OUTLANDOS D'AMOUR Police (Police)	A&M AMLH 68502 (C)
12	11	6	COMMUNIQUE Dire Straits (J. Wexler/B. Beckett)	Vertigo 9102 031 (F)
13	16	3	RUST NEVER SLEEPS Neil Young and Crazy Horse (Young)	Reprise K 54105 (W)
14	17	8	LODGER David Bowie (Tony Visconti/David Bowie)	RCA BOWLP 1 (R)
15	13	16	LAST THE WHOLE NIGHT LONG James Last (James Last)	Polydor PTD 001 (F)
16	18	5	THE BEST OF THE DOOLEYS The Dooleys (Ben Findon)	GTO GTTV 038 (C)
17	14	22	MANILOW MAGIC Barry Manilow (Ron Dante/Barry Manilow)	Arista ARTV 2 (F)
18	9	6	BACK TO THE EGG Wings (Paul McCartney/Chris Thomas)	Parlophone PCTC 257 (E)
19	15	9	DO IT YOURSELF Ian Dury	Stiff SEEZ 14 (E)
20	31	11	GO WEST Village People (Jacques Morali/N. Belolo)	Mercury 9109 621 (F)
21	30	12	THE VERY BEST OF LEO SAYER Leo Sayer	Chrysalis CDL 1222 (F)
22	20	7	RICKIE LEE JONES Rickie Lee Jones (L. Waronker/R. Titelman)	Warner Brothers K 56628 (W)
23	22	21	DIRE STRAITS Dire Straits (Muff Winwood)	Vertigo 9102 021 (F)
24	34	3	MINGUS Jonni Mitchell (Mitchell/Lewy)	Asylum K 53091 (W)
25	23	9	SKY Sky (Sky/Clarke/Hayden)	Ariola ARLH 5022 (A)
26	29	9	BAD GIRLS Donna Summer (Muroderi/Bellotte/Summer/Kappers)	Casablanca CALD 5007 (A)
27	21	19	MANIFESTO Roxy Music (Roxy Music)	Polydor POLH 001 (F)
28	25	5	THE WORLD IS FULL OF MARRIED MEN Original Soundtrack	Ronco RTD 2038 (B)
29	27	13	BLACK ROSE - A ROCK LEGEND Thin Lizzy (Tony Visconti/Thin Lizzy)	Vertigo 9102 032 (F)
30	20	21	20 GOLDEN GREATS Beach Boys	Capital EMTV 1 (E)
31	44	6	SONGBIRD Ruby Winters (Shulman)	K-Tel NE 1045 (K)
32	37	8	IN THE SKIES Peter Green (Peter Vernon-Kell)	Creole 1PVK PVLS 101 (C/CR)
33	28	5	THE KIDS ARE ALRIGHT The Who (J. Entwistle)	Polydor 2675 179 (F)
34	40	30	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic/Cleveland International EPC 82419 (C)
35	60	3	MORNING DANCE Spyro Gyra (Beckstein/Calandra)	Infinity INS 2033
36	19	2	MADE IT THROUGH THE RAIN Gerard Kenny	RCA Victor PL 26218 (R)
37	39	88	OUT OF THE BLUE Electric Light Orchestra (Jeff Lynne)	Jet JETDP 400 (C)
38	35	21	THE GREAT ROCK AND ROLL SWINDLE Sex Pistols (Various)	Virgin VD 2510 (C)

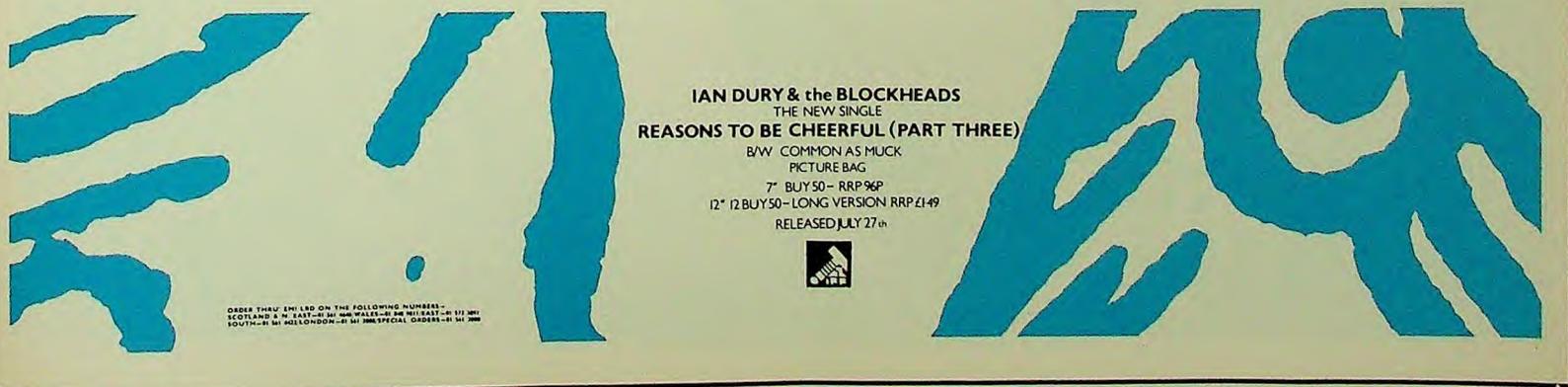
This Week	Last Week	Wks on Chart	TITLE/Artist (producer)	Publisher	Label number
39	51	2	STREET LIFE Crusaders		MCA MCF 3008 (E)
40	32	4	CANDY O Cars (Roy Thomas Baker)		Elektra K 52148 (W)
41	26	10	AT BUDOKAN Bob Dylan (D. De Vito)		CBS 96004 (C)
42	38	15	FATE FOR BREAKFAST Art Garfunkel (Louie Shelton)		CBS 86082 (C)
43	36	56	WAR OF THE WORLDS Jeff Wayne's Musical Version		CBS 96000/WOW 100 (C)
44	42	11	THE BILLIE JO SPEARS SINGLES ALBUM Billie Jo Spears (L. Butler)		United Artists UAK 30231 (E)
45	56	35	52ND STREET Billy Joel (Phil Ramone)		CBS 83181 (C)
46	41	34	SPIRITS HAVING FLOWN Bee Gees (Bee Gees)		RSO RSBG 001 (F)
47	71	3	TRIBUTE TO THE MARTYRS Steele Pulse (Karl Pitterson)		Island ILPS 9568 (E)
48	43	9	NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS Sex Pistols (Chris Thomas/Bill Price)		Virgin V 2086 (C)
49	67	20	BARBRA STREISAND'S GREATEST HITS VOL. 2 Barbra Streisand (Various)		CBS 10012 (C)
50	57	4	DYNASTY Kiss (Vin Ponzia)		Casablanca CALH 2051 (A)
51	58	6	IT'S ALIVE Ramones (T. Eldely/E. Stasium)		Sire SRK 26074 (W)
52	33	9	THIS IS IT Various		CBS 10014 (C)
53	-	1	THE WARRIORS Original Soundtrack		A&M AMLH 64761 (C)
54	70	3	SECRETS Robert Palmer		Island ILPS 9544 (E)
55	52	12	WE ARE FAMILY Sister Sledge (Bernard Edwards/Nile Rodgers)		Atlantic K 50587 (W)
56	45	11	A MONUMENT TO BRITISH ROCK Various		Harvest EMTV 17 (E)
57	48	6	REPEAT WHEN NECESSARY Dave Edmunds (Nick Lowe)		Swansong SSK 59409 (W)
58	66	4	RUMOURS Fleetwood Mac (Fleetwood Mac/Caillet/Dashut)		Warner Brothers K 56344 (W)
59	49	9	RHAPSODIES Rick Wakeman		A&M AMLX 68508 (C)
60	45	5	COOL FOR CATS Squeeze (J. Wood/Squeeze)		A&M AMLH 68503 (C)
61	-	1	BEATLES CONCERTO Rostral and Schaefer		Parlophone PAS 10014 (E)
62	54	11	SPECTRAL MORNINGS Steve Hackett (S. Hackett/J. Acock)		Charisma CDS 4017 (F)
63	72	11	THE UNDERTONES The Undertones (Roger Bechirian)		Sire SRK 6071 (W)
64	59	7	PLASTIC LETTERS Blondie (Richard Gottehrer)		Chrysalis CHR 1166 (F)
65	-	1	CITY TO CITY Gerry Rafferty		United Artists UAS 30104 (E)
66	50	31	THE BEST OF EARTH WIND & FIRE VOL. 1 Earth Wind & Fire		CBS 83284 (C)
67	74	11	BOOGIE BUS Various		Polystar 9198 174 (F)
68	-	1	LEMON POPSICLE Various		Warwick WW 5060 (M)
69	-	1	WINGS GREATEST Wings (P. McCartney)		Parlophone PCTC 256 (E)
70	62	6	DUTY NOW FOR THE FUTURE Devo (Ken Scott)		Virgin V 2125 (C)
71	-	1	SOLID GOLD T. Rex (T. Rex/Tony Visconti)		Nut NUT 5 (E)
72	64	28	LIVE AND DANGEROUS Thin Lizzy (Thin Lizzy/Tony Visconti)		Vertigo 6641 807 (F)
73	61	6	LABOUR OF LUST Nick Lowe (Nick Lowe)		Radar RAD 21 (W)
74	69	5	PXR 5 Hawkwind (Hawkwind)		Charisma CDS 4016 (F)
75	-	1	A NEW WORLD RECORD Electric Light Orchestra (Jeff Lynne)		Jet JETLP 200 (C)

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**MUSIC WEEK**

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# TOP 75 SINGLES

This Week	Last Week	Wks. on Chart	TITLE/Artist (producer) Publisher	Label number
£ 1	15	2	<b>DON'T LIKE MONDAYS</b> Boomtown Rats (P. Wainman) Sewer Fire/Zomba	Ensign ENY 30 (F)
2	1	11	<b>ARE FRIENDS ELECTRIC</b> Tubeway Army (G. Numan) Beggars Banquet/Andrew Heath	Beggars Banquet BEG 18 (W)
3	2	8	<b>SILLY GAMES</b> Janet Kay (Arawak Prod.) Copyright Control	Scope SC 2 (W)
£ 4	4	5	<b>GIRLS TALK</b> Dave Edmunds (D. Edmunds) Plangent Vision	Swan Song SSK 19418 (W)
£ 5	10	7	<b>WANTED</b> Dooleys (Ben Findon) Blacksheep	GTO GT 249 (C)
6	24	5	<b>MY SHARONA</b> Knack (M. Chapman) 80's Music/Small Hill	Capitol CL 16087 (E)
7	5	5	<b>GOOD TIMES</b> Chic (B. Edwards/N. Rogers) Warner Brothers	Atlantic K 11310 (W)
8	3	5	<b>C'MON EVERYBODY</b> Sex Pistols (Cook/Jones) Burlington	Virgin VS 272 (C)
9	6	7	<b>LADY LYNDA</b> Beach Boys (Johnston/Beach Boys/J. Geurico) Carlin	Caribou CRB 7427(C)
10	12	5	<b>BREAKFAST IN AMERICA</b> Supertramp (Supertramp/Henderson) Rondor	A&M AMS 7451 (C)
11	8	7	<b>LIGHT MY FIRE/137 DISCO HEAVEN</b> Amil Stewart (B. Leng) Rondor/ATV	Atlantic/Hansa K 11278 (W)
12	23	3	<b>ANGEL EYES/VOULEZ VOUS</b> Abba (Andersson/Ulvaeus) Bocu	Epic EPC 7499 (C)
13	13	7	<b>BORN TO BE ALIVE</b> Patrick Hernandez (Jean Van Loo) Evensound/Leosongs	Gem/Aquarius GEM 4 (R)
14	24	4	<b>BAD GIRLS</b> Donna Summer (Giorgio Moroder/Pete Bellotte) Intersong/Copyright Control	Casablanca CAN 155 (A)
£ 15	19	4	<b>CAN'T STAND LOSING YOU</b> Police (Police) Virgin	A&M AMS 7381 (C)
16	14	11	<b>MAYBE</b> Thom Pace (D. Perry) Standard	RSO 34 (F)
17	11	7	<b>BABYLON BURNING</b> Ruts (M. Glossop) Virgin	Virgin VS 271 (C)
18	31	6	<b>CHUCK E'S IN LOVE</b> Rickie Lee Jones (Lennie Waronker/Rus Titelman) Eaton	Warner Bros K 17390 (W)
19	16	7	<b>DO ANYTHING YOU WANT TO</b> Thin Lizzy (Tony Visconti/Thin Lizzy) Chappell/Pint	Vertigo LIZZY 4 (F)
£ 20	26	6	<b>IF I HAD YOU</b> Korgis (Korgis) Heath/Warner Brothers	Rialto TREB 103 (S)
21	49	2	<b>BEAT THE CLOCK</b> Sparks (G. Moroder) Island	Virgin VS 270 (C)
22	17	7	<b>GO WEST</b> Village People (J. Morall) Zomba	Mercury 6007 221 (F)
23	35	2	<b>WE DON'T TALK ANYMORE</b> Cliff Richard (B. Welch) ATV	EMI 2975 (E)
24	18	9	<b>LIVING ON THE FRONT LINE</b> Eddy Grant (E. Grant) Marco	Ice/Ensign ENY 26 (W)
25	21	7	<b>SPACE BASS</b> Slick (James/Barry/Rubens) Bocu	Fantasy FTC 176 (E)
26	20	4	<b>DEATH DISCO</b> Public Image Ltd (Public Image Ltd) Warner Bros/Copyright Control	Virgin VS 274
£ 27	71	2	<b>THE DIARY OF HORACE WIMP</b> Electric Light Orchestra (Jeff Lynne) Jet/UA	Jet 150 (C)
28	7	10	<b>NIGHT OWL</b> Gerry Rafferty (H. Murphy/G. Rafferty) Island/Belfern	United Artists UP 36512 (E)
29	9	9	<b>UP THE JUNCTION</b> Squeeze (Squeeze/John Wood) Rondor/Deptford Songs	A&M AMS 7444 (C)
30	33	3	<b>STAY WITH ME TILL DAWN</b> Judie Tzuke (J. Punter) Consortwary/United Artists	Rocket XPRES 17 (F)
£ 31	29	2	<b>D.J.</b> David Bowie (D. Bowie/T. Visconti) Bewley Brothers/Fleur/E.G./100mph.	RCA BUW 3(H)
32	42	2	<b>DUKE OF EARL</b> Darts (R. Wood) Carlin/Tollie	Magnet MAG 147 (E)
33	50	2	<b>BOOGIE DOWN</b> Real Thing (J. P. Illiesco/Chris & Eddie Amoo) Open Choice	Pye 7P 109 (A)
34	26	6	<b>STRANGLE HOLD</b> UK Subs (John McCoy/UK Subs) Famous Chappell	Gem GEM 5 (R)
£ 35	67	2	<b>HARMONY IN MY HEAD</b> Buzcocks (M. Rushent) Virgin	United Artists UP 36541 (E)
£ 36	38	3	<b>KID</b> The Pretenders (Chris Thomas) Hyndesight/Desert Songs/ATV	Real ARE 9 (W)
£ 37	60	2	<b>OOH WHAT A LIFE</b> Gibson Brothers (D. Van Garde) Blue Mountain	Island WIP 6503 (E)
38	45	4	<b>SINCE I DON'T HAVE YOU</b> Art Garfunkel (Louie Shelton) Southern	CBS 7371 (C)

This Week	Last Week	Wks. on Chart	TITLE/Artist (producer) Publisher	Label number
£ 39	63	2	<b>HERE COMES THE SUMMER</b> Undertones (J. Behrman) Warner Brothers	Sire SIR 4022 (W)
40	27	9	<b>THE LONE RANGER</b> Quantum Jump (P. Hino) Chrysalis	Electric WOT 33 (A)
£ 41	58	2	<b>ROCK AROUND THE CLOCK</b> Telox (Telox) Ed Kassner	Sire SIR 4020 (W)
42	28	4	<b>PLAYGROUND TWIST</b> Siouxsie & The Banshees (N. Stevenson/M. Stavrou) Pure Noise/Chappell	Polydor POSP 59 (F)
£ 43	61	2	<b>MORNING DANCE</b> Spyro Gyra (Beckenstein/Calandra) Harlem/Cross-Eyed Bear	Infinity INF 111 (E)
44	32	9	<b>RING MY BELL</b> Anita Ward (F. Knight) Island	TK TKR 7543 (C)
£ 45	74	2	<b>PARANOID</b> Dickies (Hawlett/Lee/Mankay) Essex	A&M AMS 7368 (C)
£ 46	64	2	<b>THE BOSS</b> Diana Ross (Ashford/Simpson) Warner Brothers	Motown TMG 1150 (E)
£ 47	65	2	<b>I WILL SURVIVE</b> Billie Jo Spears (L. Butler) ATV	United Artists UP 601 (E)
48	46	4	<b>DON'T KILL IT CAROL</b> Manfred Mann's Earth Band (Anthony Moore/Manfred Mann) Hit Songs	Bronze BRO 77 (E)
49	43	5	<b>GOLD</b> John Stewart (J. Stewart) Bugle/RSO/Chappell	RSO 35 (F)
50	NEW		<b>SWEET LITTLE ROCK 'N' ROLLER</b> Showaddywaddy (Showaddywaddy) Red Bus	Arista 278 (F)
51	NEW		<b>LET'S GO</b> Cars (Roy Thomas Baker) Carlin	Elektra K 12371 (W)
52	30	12	<b>BOOGIE WONDERLAND</b> Earth Wind & Fire/Emotions (Maurice White/Al McKay) Rondor	CBS 7292 (C)
53	34	11	<b>WHO WERE YOU WITH IN THE MOONLIGHT</b> Dollar (C. Neal) Copyright Control	Carrera CAR 110 (E)
54	NEW		<b>STAR</b> Nazareth (Manny Charlton) Naz Songs/Panache	Mountain TOP 45 (F)
55	NEW		<b>AFTER THE LOVE HAS GONE</b> Earth Wind & Fire (Maurice White) Rondor	CBS 7721 (C)
56	44	4	<b>I'M A SUCKER FOR YOUR LOVE</b> Teena Marie (Rick James) Jobete	Motown TMG 1146 (E)
57	59	14	<b>THEME FROM DEER HUNTER (CAVATINA)</b> Shadows (Shadows) Robbins	EMI 2939 (E)
58	39	5	<b>MARRIED MEN</b> Bonnie Tyler (Scott/Wolfe) Pendulum/Sea Shanty/Chappell	RCA PB 5164 (R)
59	41	14	<b>DANCE AWAY</b> Roxy Music (Roxy Music) E.G.	Polydor POSP 44 (F)
60	47	3	<b>MINUTE BY MINUTE</b> Doobie Brothers (Ted Templeman) Intersong	Warner Brothers K 17411 (W)
61	54	5	<b>I WAS MADE FOR LOVIN' YOU</b> Kiss (Vin Ponzio) EMI	Casablanca CAN 152 (A)
62	51	3	<b>BRING THE FAMILY BACK</b> Billy Paul (P. Terry/F. Smith) Mighty Three/Carlin	Philadelphia PIR 7456 (C)
63	NEW		<b>LADY WRITER</b> Dire Straits (Jerry Wexler/Barry Beckett) Rondor/Straight Jacket	Vertigo 6059 230 (F)
64	37	10	<b>WE ARE FAMILY</b> Sister Sledge (N. Rodgers/B. Edwards) Warner Brothers	Atlantic K 11293 (W)
65	40	10	<b>H.A.P.P.Y. RADIO</b> Edwin Starr (Edwin Starr) ATV	RCA TC 2408 (R)
66	NEW		<b>THE BITCH</b> Olympic Runners (Mike Vernon) Brent Walker	Polydor POSP 63 (F)
67	NEW		<b>CONSCIOUS MAN</b> Jolly Brothers (Jolly Brothers) April	United Artists UP 36415 (E)
68	35	11	<b>SUNDAY GIRL</b> Blondie (Mike Chapman) EMI	Chrysalis CHS 2320 (F)
69	NEW		<b>BANG BANG</b> B. A. Robertson (Terry Britten) My Axel/Maus/United Artists/Kongridd	Asylum K 13152 (W)
70	53	3	<b>GET ANOTHER LOVE</b> Chantal Curtis (P. Jaubert) A.R.T./Topomit/Leo Songs	Pye 12P 5003 (A)
71	NEW		<b>YOU NEVER KNOW WHAT YOU'VE GOT</b> Me & You (D. Brown/C. Brown) Mighty Three/Carlin	Laser LAS 8 (W)
72	48	11	<b>CAVATINA (Original Soundtrack from Deer Hunter)</b> John Williams (S. Myers) Robbins	Cube BUG 80 (A)
73	57	5	<b>DR. JACKYLL &amp; MR. FUNK</b> Jackie McClean (Mitch Farber) Distant Land	RCA PB 1575 (R)
74	NEW		<b>GANGSTERS</b> Specials (The Specials) Copyright Control	2 Tone TT 1 (F)
75	NEW		<b>GOING THROUGH THE MOTIONS</b> Hot Chocolate (Mickle Most) Chocolate/RAK	RAK 296 (E)

Top 75 compiled for Music Week and BBC based upon 250 from a panel of 450 conventional record outlets by the British Market Research Bureau Ltd.

**A Z (TOP WRITERS)**

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Boogie Down (Chris & Eddie Amoo)	33
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Living On The Front Line (E. Grant)	24
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Morning Dance (J. Beckenstein)	43
My Sharona (D. Fieger/B. Averre)	6
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OOH What A Life (Francfort/Vangarde)	37
Paranoid (Osborne/Ward/Butler)	45
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Rock Around The Clock (Freedman/De-Knight)	41
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Silly Game (D. M. Bovell)	3
Space Bass (L. Barry/L & D James)	25
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Strangle Hold (Harper)	34
Stay With Me (Tzuke/Paxman)	30
Sunday Girl (C. Stain)	68
Sweet Little Rock & Roller (Yellowstone/Danova/Howdard)	50
The Bitch (Biddu/Black)	66
The Boss (Ashford/Simpson)	46
The Diary of Horace Wimp (Jeff Lynne)	27
The Lone Ranger (Perry/Morais)	30
Theme From Deer Hunter (S. Myers)	57
Up The Junction (Difford/Tilbrook)	29
Wanted (Findon/Myers/Puzey)	5
We Are Family (Rodgers/Edwards)	64
We Don't Talk Anymore (Terney)	23
Who Were You With In The Moonlight (Courtney)	53
You Never Know What You've Got (L. Bell/C. James)	71

**Hot Wax**

**THE COOL NOTES** Scope SC3 **ME AND YOU** Laser LAS 8T **B.A. ROBERTSON** Asylum K13152 **TELEX** Sire SIR4020

My Tune Never Know What You've Got Bang Bang Rock Around The Clock






# PERFORMANCE

## All British Country Music Festival: Brighton Centre

THE GROWING commerciality of the British country music scene was once again proven at Brighton's Second All British Country Music Festival, staged at the Brighton Centre (July 13-15).

This year's three-day event, organised by broadcaster and journalist Neil Coppel, on behalf of the Brighton Council, spotlighted the whole spectrum of the local music scene with music that stretched from bluegrass and old-time to contemporary country-rock.

With two evening concerts, and a midday bluegrass session, over 20 British acts were involved. The highlight of the proceedings was the Saturday evening concert which, with attendance of around 4,000 enthusiasts, was headlined by the internationally known band Poacher and stalwart entertainers Little Ginny & Room Service.

Other artists appearing throughout the Festival included Marlboro Competition winners Mustang, Frank Yonco & The Everglades, Tony Goodacre, Brian Golbey, Frank Jennings Syndicate, Grassroots, the Down County Boys and Jeannie Denver & The J. D. Band.

In addition to the concerts, a film and slide entertainment entitled The History and Variety of Country

Music was presented by London University lecturer and film critic Phil Strick on the Saturday afternoon while, the following morning, the Festival reached an enthusiastic climax with a square dance presented by Mike Burnham and Blue Haze.

One disappointment is that the trade didn't become involved in the Festival, with the only stand space being sold to local recording companies Westwood and Champ Records. The other companies participating were Live Promotions, I + B Record Distributors and the retailing outlet, Greenwood Records.

TONY BYWORTH

## Count Basie, Lena Horne

CERTAIN NAMES Spell magic in the music business and when you have two of them appearing on the same bill then the results are more likely an evening never to be forgotten. Such was the occasion last week when Count Basie and Lena Horne joined forces for several cabaret appearances celebrating the fiftieth anniversary of Grosvenor House, in London's swanky Park Lane.

Sadly the two did not actually work together onstage — instead the Count provided us with some 60 minutes of his inimitable music before the arrival of Ms Horne — still looking ravishing at the age of 62. Basie departed, and his only appearance side by side with Ms Horne was when she called him onto the stage at the end of her

performance to share the audience's ecstatic applause.

Basie's hour consisted of such evergreens as Sweet Georgia Brown, Ja-Da, There Will Never Be Another You, L'il Daling, April In Paris and Ellington's In My Solitude... What can you say about the Man and his Music, other than that he is an institution, a legend in his own time, and the last of a truly great breed of jazz band musicians? He injects the music with moments of wit, humour and warmth, and sees to it that all the soloists in the band receive their moment of glory too.

And as for Ms Horne — she proves that time doesn't always diminish talent but often improves it. The voice is as great, as silky as ever it was, and she can look after the new songs by Billy Joel, Jim Croce and Paul Williams just as much as she cared for those oldies like The Lady Is A Tramp, Day In — Day Out, Bewitched, Bothered And Bewildered and Honeysuckle Rose some two or three decades ago.

The only criticism of the evening is that at times the sound was slightly muffled, and so it wasn't always easy to catch what Ms Horne was saying. But as a cabaret evening, it was easily the best seen in London during the last five years. A night that will always be remembered by those who witnessed it.

CHRIS WHITE

## Shezvae Rowell

SHEZVAE POWELL may be a relatively unknown quantity at the moment but that is a situation which could be changed anytime in the future. Currently she is number one understudy to the three female lead roles in the London West End musical Ain't Misbehavin' (the musical based on the music of Fats Waller) and she was recently understudy to Eartha Kitt on Broadway.

Cabaret can be a long way from the theatre however, and many artists fail to make the transition. Ms Powell's recent appearance at Maunberry's however was a revelation — the Jermy Street night-spot is not exactly renowned for the size of its stage yet this singer managed to squeeze on five musicians, three backing singers and herself — and produce what almost amounted to a mini-musical.

Vocally Ms Powell is very strong, falling somewhere between Aretha Franklin and Gloria Gaynor. Her opening number, the Stones' Let's Spend The Night Together, hit everyone between the eyes. She quickly switched to the soulful ballads however, occasionally throwing in a touch of the razzmatazz which doubtlessly she has learnt during her many stage appearances.

Shezvae Powell requires some strong songs and a record producer who knows what he wants out of her. There are a lot of good girl singers around at the moment but this lady has that important ingredient which could well mean that we'll hear more from her yet.

CHRIS WHITE

## Kokomo

FINE MUSICIANSHIP isn't the only thing that makes a great rock concert, but it wasn't a long way with Kokomo. There wasn't a flaw in the whole set (which lasted well over 1½ hours) although they took on some difficult phrases at times.

At the same time, they play hard, driving funk in the tradition of American soulsters like Earth Wind and Fire and James Brown.

Which is fine, but they do give the impression of being a cabaret act as opposed to a rock band. It was good to dance to, there were nice smiles all

round and everybody (well, on the dance floor anyway) got down, clapped their hands and whooped a little, yet there was no climax, no sense of a beginning or an end. It was a show, rather than an event.

There were high points and little peaks throughout the set, but in the main their driving funk numbers boogied right on into each other — the only song that stood out was a version of We Are Family, currently high in the chart sung by Sister Sledge. There were two numbers I recognised to be from their famous Kokomo album, but not possessing the waxing, the titles escape me.

This is probably the reason for the lack of any chart success for the band. They basically sound like session musicians getting together for a one-off gig and having a good time. So while a lot of the audience had a great time and most enjoyed the show it was mainly, I suspect, because it was a Saturday night out and they went solely for the purpose of a good dance.

Kokomo are a good night out — not a lot more, although they are capable of it if it seriously is the group's intention, which I doubt.

Just a quick word for the support group Small Hours, as yet unsigned. Although they play along with a lot of the mod outfits currently cashing in on the revival

boom, they play energetic dance music with vocals reminiscent of the J. Geils band with a soul base rather than a rock one.

SIMON HILLS

## Nick van Eede

NICK VAN EEDE may not be a name on everyone's lips at this moment in time, but it cannot be too far off when his will be a household name. Backed by Chas Chandler, the man who discovered Jimi Hendrix and Slade, van Eede is a rising star. Despite years of playing pub gigs and tours with Alan Price and David Essex, van Eede retains an air of innocence that can only be compared with John Denver. Supported only by a drummer, he provided an excellent evening's entertainment for the youngsters and mums and dads who turned up to see him play competent rock music on home ground, mixing his own compositions, some of which will be released on a forthcoming album, with old favourites.

Van Eede's obvious love of what he is doing is contagious and being backed by a small independent label, Barn Records, which can give him the attention he needs, young van Eede's future looks decidedly rosy.

KEVIN TEA

## Monthly Classical list continued

RACHMANINOV: Rhapsody on a Theme of Paganini Jean Philippe Collard/Michel Plasson/Orchestra of the Capitole, Toulouse ESD 7076 (TC-ESD 7076)	WILLIAM SHAKESPEARE: Ages of Song Martin Best/Broadside Band/Barlow Baroque Players CSD 3786 (TC-CSD 3786)
ROSSINI: The Barber of Seville Vittorio Gui/Victoria de los Angeles/Sesto Bruscantini/Luigi Alva/Ian Wallace/Royal Philharmonic Orchestra SLS 5165 (TC-SLS 5165)	3 MERIDIAN GUITAR MUSIC BY FRANCISCO TARREGA Alice Artzt E 77026 SCHUBERT SONGS, ARRANGED BY LISZT John Bingham
SCHUMANN: Kreisleriana, Novelettes in F major & F sharp minor Youri Egorov SIBELIUS: Symphonies Nos. 3 & 7 Gennady Rozhdestvensky/Moscow Radio Symphony Orchestra ASD 3671	THE POPULAR COUPERIN Robert Woolley E 77012
VICTORIA DE LOS ANGELES IN CONCERT Victoria de los Angeles/Gerald Moore ASD 3656 (TC-ASD 3656)	4 NONESUCH (WEA) SONATA FOR VIOLIN J. DeGaetani H 71355
VLADIMIR SPIVAKOV PLAYS Vladimir Spivakov/Boris Bechterelev HQS 1413	SIX SONATAS FOR PIANO P. Jacobs H 71359 TRUMPET & ORGAN E. Tarr/G. H 71356

Liste Des Premieres Societes Inscrites Au Midem 80 Au II Juillet 1979

## MIDEM NEWS

This is a list, to date, of companies attending Midem '80.

**Australia**, Greencorp Magnetics Pty, Image Records Pty Ltd, Midem Australian Committee.  
**Belgium**, Roland Kluger Music.  
**Brazil**, Fermata Publishing Group, RGE/Fermata Discos, Som Industria & Comercio.  
**Canada**, Black & White Sales Consultants, Interglobal Music.  
**Denmark**, Montax.  
**Finland**, Aani-Ja Kuvatalennettajat.  
**France**, Editions Allo Music, Auidis, Disques Barclays, France Loisir, Francis Dreyfus/Editions Labrador/Disques Motors, Lara, Marison Production, Edition Music For You, Pema Music, Plein Soleil, Marc Wood SA, Semi, Societe D'edition Musicale LSN, Edition 23, WEA Fillipacchi.  
**German Federal Republic**, Ariola Eurodisc, Bellaphon Records, Discoton, Discovertrieb Peter Steyrer, Intercord Tongesellschaft GMBH, Karma Music Musikproduktion, Meisel Intro, Melodie Der Welt, Mento Music Group KG, Roba Music, Rolf Budde Musikverlag, Siegel Music Companies, SMV Schacht Musikverlag, Teldec "Telefunken Decca" Schallplatten GMBH, Zorro, Peter Orloff Musikverlage.  
**Greece**, Music Box — Martin TH.  
**Cesar, Hungary**, Editio Musica Budapest, Kultura Hungaroton, Ori Orszagos Rensezo Iroda.  
**Italy**, Baby Records, Beat Records Company SRL, Cam Spa, Carosello Cemed SRL/Edizioni Curci SRL, Durium, Fonit Cetra Spa, Rifi Record Company Spa, Edizioni Southern Music, Edizioni Suono.  
**Japan**, Pacific Music Publishing Co, Watanabe Music Publishing Corp.  
**Luxembourg**, Radio Music International.

**Mexico**, Gamma SA.  
**Netherlands**, Conamus Foundation, Old Mill Music, Roxs Handelsonderneming BV.  
**Poland**, Agence Des Auteurs, Polish Artists Agency "Pagart", PWM Edition.  
**Spain**, Ediciones Musicales Hispavox, Hispavox SA, Southern Music Espanola.  
**Sweden**, Music Consult AB, Southern Music AB.  
**Switzerland**, Compact Cassettes Trading AG, Cross Ltd.  
**UK**, ATV Music Limited, Beggars Banquet, Belsize Music, Carlin Music Corporation, Cetec International Ltd, DJM Limited, D.I. Music, Heath Levy Music Co, Ltd, Interworld Music Limited, Magnet Records Ltd, Magnet Music Ltd, MCPS, Noel Gay Music Co, Pickwick International, Pinnacle Records, Red Bus Music (International) Ltd, Rediffusion Records, Satri Records Ltd, Sire Records (UK) Ltd, Sonet Records And Publishing, Sounds Express International, Southern Music Publishing Co Ltd, Stage One Records Ltd, State Records, Summit Music Limited, Sydney Thompson Records, Valentine Music Group Ltd, Windsong Records Export.  
**USA**, Audiomaster Locomotive, Butterfly Records, Casablanca Records, DRG Records Incorporated, The Everest Record Group, Jim Halsey Co Inc, The Moss Music Group Inc, Prelude Records, PPX Enterprises Inc, Promo Record Distributing Company, The San Juan Music Group, Springboard International Inc, Southern Music Publishing Co Inc, TPI Music.  
**USSR**, L'Agence De L'Urss Pour Les Droits D'Auteurs (VAAP).  
**Yugoslavia**, RTV Ljubljana Records and Tapes.

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# DOOLEY'S DIARY

## Ripe for suggestions . . .

IT'S NOT unusual in the music business for record companies to subtly seek the opinion of selected influential disc jockeys when it comes to picking a single off an album. But the independent Cherry Red label is going all the way and is turning over its A and R function to the nation's rock presenters.

"No one knows what's happening at the grass roots level better than the rock disc jockey," says Cherry Red boss Iain McNay who is asking rock jocks to nominate their suggested single track from the Runaways album, *And Now . . . The Runaways*.

The track which gets the most nominations will duly be released as a single. "That way at least we'll get a do-it-yourself hitpick," says McNay. "I believe that the people who play the records should have a much bigger say in what actually gets released."

"It's no good complaining that you get no airplay if you make all the assumptions. The jocks know what their audiences want to hear



CBS, APPROPRIATELY enough, took a party of music business people over to Calais for lunch last week to witness the signing to the label of *The Continentals*. Their first single, *Fizz Pop (Modern Rock)* was released on July 20. Celebrating the occasion are (l to r): Nick Cullum (CBS product manager), Doug Smith (manager), Howard Thompson (CBS A and R), Sue Foster (CBS press officer) and seated, *The Continentals* — Bill Holiday, Tom Doherty and Alan Harris.

and I'd like to share that understanding. I'd like to see a much bigger feedback from the rock shows in the rock scene generally.

"I often hear jocks say that they wish they could tell the companies what would make the best releases — well, here's their chance."

## Death robs US music talent

THE LAST three weeks have seen the sad losses of three important figures from the world of American popular music — veteran conductor Arthur Fiedler whose Boston Pops recordings had been delighting fans for 45 years, Van McCoy who gave the world *The Hustle*, and Minnie Riperton who enjoyed a British hit, *Lovin' You*, four years ago — a song that is likely to remain a classic for many more years to come.

Fiedler had headed the Boston Pops Orchestra for more than half a century and his recording career was almost as long. Even at the age of 84 he was still active and in fact his last recordings were made as recently as June 7 and 9 in the Boston Symphony Hall when he made his last album, *Saturday Night Fiedler*. As was his style, he included many up-to-the-minute songs including a selection of Bee Gees hits.

Van McCoy first established his name with British pop music fans in 1965 when he wrote *Baby I'm Yours* for

Barbara Lewis — the song was covered here by Peter and Gordon and became a hit for them. Later he wrote *When You're Young And In Love* for Ruby and The Romantics, as well as material for Gladys Knight, Roberta Flack, Aretha Franklin and Tom Jones. McCoy was also associated with many of The Stylistics' biggest hits, and in 1975 he enjoyed a huge success himself with his recording of *The Hustle*, which sold 10 million copies and started a dance craze around the world.

Minnie Riperton recorded several albums for Epic but had recently switched to Capitol — her debut LP for that company was released in the UK only last month and a single, *Lover And Friend*, was lined up for release. Although never a big record seller here, with the exception of *Lovin' You*, she did boast a five octave vocal range — which put her in the same class as two other successful lady singers, Cleo Laine and Bette Midler.

## Successful plug for Electric

THE ELECTRIC Record Company reports success for its *Electric Roadshow '79* promotion tour in a converted double decker bus. They visited 204 record shops, nine TV stations, 94 clubs, 21 local radio stations, drove 2,496 miles and visitors helped consume 436 bottles of wine. They visited 14 cities in 28 days and award prizes to Liverpool traffic wardens for being the most helpful, and HTV West for the "Longest leg aboard".

### YESTERDAYS

#### TEN YEARS AGO

THE GRRC hits out at record companies for abandoning the fight to retain resale price maintenance and expresses its disgust that the manufacturers had "abdicated their responsibilities" . . . Larry Page sells his half-stake in Page One Records to Dick James Music and launches new company to be called Penny Farthing Records . . . Les Cocks named director of Pye creative services division and Monty Presky appointed director of Pye Records (Sales) . . . Record companies rush to release discs to commemorate America's Apollo moonshot.

#### FIVE YEARS AGO

THE GRRC holds an emergency meeting to urge dealers to resist the temptation to join the High Street prices war and recommends shops to "maintain a stable price image" . . . Ian Mitchell appointed managing director of B and C Music . . . Pye picks up UK rights to American Buddah label . . . *Billboard* sells *Record Mirror* to Morgan-Gramplan . . . David Paramor appointed publishing manager of DJM . . . Aiming at helping the independent retailer faced with High Street price-cutting, Polydor up-grades extra discounts available for its Sound Sellers scheme.

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ALL CREDIT to Capital Radio and George Wein for getting together such a talented line up of artists for last week's jazz festival, for organising it with such smooth efficiency and for providing a sound system which was near flawless . . . but though the slopes below Alexandra Palace provided a natural amphitheatre, Dooley found the distant view of re-roofed suburbia a distracting influence, not to mention the overflowing rubbish bins, the ground strewn with picnic garbage and the overpowering odour of burnt pizzas and stewed onions that always seem to pervade British events of this kind . . . and though £6 for the day's event represented good value, Capital might have attracted more of an audience had they dropped the price to say £2 after 7.0 pm for daytime workers.

FOLLOWING DISAPPOINTING results from RCA and CBS for the second quarter, now the combined music divisions of Warner Communications Inc. also report lower operating income despite sales being up 19 per cent . . . But RSO is in an expansive mood with president Al Coury announcing a new black music division in its US company . . . Wonder if anyone will challenge WEA's Best Disco In The World album under Trades Description Act? . . . Larry Page writing songs with Brian Bennett and their D.I.S.C.O. by the Philadelphia Boys a hit on the continent . . . Some of EMI's redundant salesmen are likely to be absorbed into expanded Music Centre sales team . . . Meanwhile Alan Kaupe adamant he is staying as LRD MD.

NEW SINGING partner for Johnny Mathis — Bubbling Brown Sugar star Stephanie Lawrence, summoned to Los Angeles this week after producer Jack Gold heard her on demo of Chris Arnold-Geoff Morrow song being covered by Mathis . . . DJM has high hopes of new Grace Kennedy tracks being laid down this week with Phil Swern in producer's chair . . . Bess Coleman joining London office of US publicists Rogers and Cowan and Phil Symes leaves the company to manager TCOJ but will do some advisory work for R & C . . . Will Italian disco hit dedicated to the Pope get Irish release? . . . Virgin sending out summonses to mock trial as launch of Peter Cook's record about Thorpe trial . . . *Bing Crosby* left an estate worth £2.1 million.

THE GOLD Badge Awards luncheon takes place on October 24, not August 24 as we were misinformed last week . . . Denis Comper, formerly with IFPI, now a director of CADAC Audio which has acquired the assets of the liquidated Cadac (London) Ltd . . . Stanley Myers, composer of *Cavatina*, writing score for *A Nightingale Sang In Berkeley Square* movie based on the £8 million bank robbery there in 1975 . . . New headquarters for the Musicians' Union, Oval House, Clapham Road, London SW9, acquired for a price in region of £500,000 by estate agents Leslie Lintott . . . How's this for upmanship? — Gerry Bron has personalised aircraft registration sign on his new Beechcraft Super King Air Turbo Prop, G-BRON . . . Among participants lined up for *Music Week/Phonogram* golf tournament: Gallagher and Lyle, Sydney Devine, Johnny Speight, Ed Stewart, Gareth Hunt and Kenny Lynch.

## How Shepherd watches his flock

ANY BANDS thinking of approaching EMI for a recording deal should first read this month's *International Musician* in which EMI's GRD general manager of A and R, Brian Shepherd, reveals all about his negotiating policy.

Shepherd admits that "advances are the name of the game now, unfortunately", and adds: "All you can do is to make your advances realistic." And he goes on to explain

how he negotiates points.

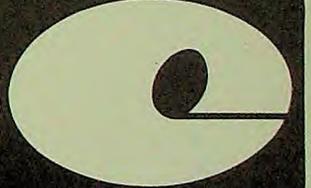
"I have sometimes actually offered more points than the manager has asked because it has been a totally recoverable deal", he says. "The higher his percentage that I'm recovering from, the more chance I get of picking up the money."

"The maximum is 16. A 'division one' act making hit records with a track record would conceivably get 16 points. A new act would start between five and eight. You wouldn't go below five because a solicitor would advise his client not to accept less."

"I would not be dissatisfied with five, six, seven or eight over a four-year period, escalating one point each year. That's not a bad royalty."

Having read that, one wonders how many of EMI's acts who consider themselves to be in "division 1" will now be checking their contracts to see if they match up to Shepherd's 16 points.

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# WHAT HAVE THE FOLLOWING RECORDS IN COMMON?

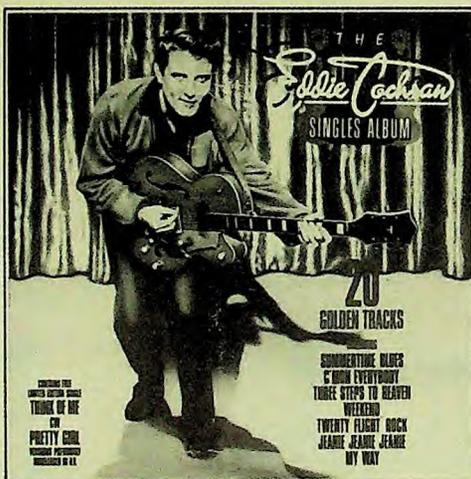
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TWENTY FLIGHT ROCK  
WEEKEND  
SITTIN' IN THE BALCONY  
HALLELUJAH I LOVE HER SO  
LONELY  
SWEETIE PIE



### SIDE 2

SUMMERTIME BLUES  
SOMETHIN' ELSE  
MY WAY  
THREE STARS  
DRIVE IN SHOW  
NERVOUS BREAKDOWN  
SKINNY JIM  
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